CATALOG 2007

AUTHENTIC AMERICAN AND WORLD ROOTS MUSIC SINCE 1960

BLUES, CAJUN, TEJANO, ZYDECO, GOSPEL, COUNTRY, JAZZ, MEXICAN REGIONAL, ETC.
Where To Find Us

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

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

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

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

Thank you,
The ARHOOLIE staff

Where To Find Us

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

This 2007 ARHOOLIE/FOLKLYRIC CATALOG lists all items released through JULY 30, 2007. For details about releases after July 2007, please request our CATALOG SUPPLEMENTS or visit our WEBSITE: www.arhoolie.com.

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

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

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**“Down-Home Music Since 1960” The First Arhoolie LPs:**

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

I had recorded Mance Lipscomb, then an unknown but remarkable, regional songster, blues singer and guitarist whom Mack and I had met in record shops, taverns, dance halls, etc. would refer to the kind of low down, rough, gut-bucket type of rural based blues I especially liked as “down home blues” or “alley music”. The music biz’s trade journal “Billboard,” included this genre under the recently coined category of “Rhythm & Blues,” having dropped the term “Race Records” (meaning music of the black Race) which had been in use since the 1920s. My main aim was to document the best authentic down home blues singers in their most creative environment and sell the albums to anyone who would listen! Long Play records were still in the early stages of acceptance among regional and vernacular audiences but I quickly became aware that a new, mainly young, white “folk music” audience was developing and growing here in the USA, as well as in Europe, Australia, and Japan. I tried to reach the African-American audience by releasing 45 rpm singles, which were still the most popular form of record at that time, and searched for distributors and stores to reach that market. By the early 1960s “down-home” blues were pretty much passé for African Americans, only “Rockin’ Lucky” on San Francisco’s KSAN-AM, “Gabriel” in St. Louis, and Wolf Man Jack on border blaster XERF from Villa Acuna, Coahuila, Mexico were still playing the blues along with Houston’s KCOH which helped spin local favorites Clifton Chenier and Lightning Hopkins. I was lucky to find some honest distributors like W. Daily in Houston, Floyd Soileau in Louisiana, K.O. Asher in Chicago, along with a few others and somehow Arhoolie survived, struggled and grew - very slowly!

**First Recording Trip - 1960**

I had made a few attempts to record blues in California (including Jesse Fuller and John Hogg etc.) on a very amateur basis before meeting Lightning Hopkins in 1959. I had kept in touch with Mack in Houston and also had corresponded with Paul Oliver about our mutual fascination with the Blues. It was during the summer vacation of 1960 while I was working as a high school teacher in Los Gatos, Ca., that I got the chance to take off and drive to Texas. Paul Oliver had been hired by the BBC in UK to take a trip to the USA in order to document the Blues and he offered to meet up with me in Memphis and jointly explore Mississippi and then head back through Louisiana and Texas, back to California. Luckily fellow record collector, the late Bob Pinson, wanted a ride home to Forth Worth to visit his relatives. Bob turned out to be a very able and enthusiastic fellow “music detective” who helped find Lil’ Son Jackson and interviewed...
“Sleepy” Johnson of the Bob Wills band. We were also armed with an amazing list of names of blues artists who had recorded in the Dallas—Fort Worth area in the past, courtesy Paul Oliver. The list also led me to Black Ace (B.K. Turner) and honed my skills as a “musical detective.” Most of the people we encountered thought I was a bill collector or the police! In Houston I once again met up with Mack McCormick and since Lightning had just left for California, we took a trip out into the rural areas. After searching and inquiring along the way and actually meeting Mr. Tom Moore, we met Mance Lipscomb and recorded him that same night. I should mention that my recording equipment was quite basic. I could barely afford to buy a reel to reel tape recorder and one microphone. The standard in those days was a portable Ampex but it cost over $1000.00. I finally settled for a much cheaper Japanese version but only a year later lived to regret it when the machine began to overmodulate all recordings. I had bought one Elektrovoice 664 dynamic mike and a cheap acoustic Harmony guitar because I had been told that many rural musicians might not have decent instruments to play. That’s why you see so many of the musicians I recorded that summer all playing a Harmony guitar in the photos! In Memphis I eventually met up with British blues aficionado, author, and vernacular architecture scholar, Paul Oliver and his wife Valerie at the legendary Peabody Hotel. Paul was making this trip, his first to the USA, to produce a series of radio programs about the blues for the BBC. Being simply a fan of the music, I was very impressed by Paul’s thoroughness and desire for details and thorough documentation.

WHAT GOT ME STARTED
MAKING RECORDS

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

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

Sales of Arhoolie LPs were hardly in the “Hit” category and it was hard just to break even. The first real money didn’t come from sales of Arhoolie LPs but came in after my friend Ed Denson, who was managing Country Joe (McDonald) and the Fish, had me record a tape in my living room which resulted in this group’s first record, which included “One, two, three, what are we fighting for, …next stop is Vietnam” which he called “I Feel Like I’m Fixin’ To Die Rag.” As Joe walked out of my house he asked what he owed me for making the tape. I said “nothing” but I remembered what Eddie Shuler in Lake Charles, La., had once told me about “getting their copyrights” and I said: “Let me be the publisher of those songs.” So Joe agreed to let my fledgling publishing company, Tradition Music Co., be the publisher of the songs. The record on the Rag Baby label put out by Joe McDonald and Ed Denson, was a limited edition and I believe only 300 copies were pressed and sold at a big anti-Vietnam War march. However the group soon became quite popular and recorded for Vanguard Records. Bill Belmont (today with Fantasy Records) soon became Country Joe’s agent and at the first Woodstock music festival when a scheduled act failed to show on time, Bill told Joe to get his guitar and to get up on that stage and sing that song against the Vietnam War. “Fixin’ To Die Rag” became not only part of the soundtrack recording of that now famous event, but it was also the centerpiece of the film made at the huge concert. With my share of the money I received as the publisher and with the good advice from Ed Denson, I proceeded to copyright all the original songs by all the artists I had recorded up to that time. No one I had met seemed to know much about that aspect of the music business but it seemed to be my responsibility to protect the composers. And it also opened a door to possibly additional income for my struggling firm. Thank you, Eddie Shuler and Ed Denson, for teaching me that there is potentially more money in publishing songs than in making esoteric authentic folk music records! But putting out those records is what I love to do! Contrary to everyone’s advice, I eventually gave all his copyrights back to Joe McDonald. That “good deed” actually recently saved me from being a party to a nasty law suit filed against Joe McDonald by a daughter of Kid Ory. She lost her case but if you are sued it costs you a bundle just to defend yourself!

By the late 1960s the Rolling Stones helped to boost interest in blues all over the world and sales for blues records have continued to climb ever since. Fred McDowell was a remarkable blues singer and slide guitarist from Como, Miss., who had been introduced to the world by Alan Lomax via several incredible cuts on an Atlantic LP. I was so impressed by Fred’s music that I wrote to Alan Lomax and asked him for the singer’s address in Mississippi. I went to record Fred and published the songs he recorded for me including “You Gotta Move” which the Stones included on their “ Sticky Fingers” album. After lengthy and expensive litigation and with the help of Mick Jagger, who had listed Fred McDowell as the composer on the label of their record, our attorney Peter Franck, and Rev. Gary Davis’ manager, Manny Greenhill, I was able to give Fred McDowell the biggest check he’d ever seen in his life, when I visited Fred for the last time in Como. Again, the money did not come from sales of Fred’s records, but from royalties earned by one of his songs as performed by the Rolling Stones but with the copyright in Fred’s name by Tradition Music Co., our publishing wing. Bonnie Raitt’s touring with Fred and recording several of his songs also continued to bring in addi-
Thanks to country music star Alan Jackson, “Mercury Blues,” aka as “Mercury Boogie,” was turned into a #1 Country hit and used a few years ago in TV ads by the Ford Motor Co. Because of this, I have for the past five years been able to continue production at Arhoolie at a fairly good clip. The songs was composed by blues singer K.C. Douglas and record producer Bob Geddins. Tradition Music Co. filed a copyright for K.C. when I recorded him back in the 1970s. My half of the publishing income has kept me going especially since record sales have been rather slow at Arhoolie. Tradition Music Co. is today ably administered by BUG Music Co. in Hollywood, and they have had great success in getting some of our songs and master recordings used in several major films. The excellent film “Lone Star” used eight of our master recordings, mostly Conjunto/Norteño classics which we acquired when Arhoolie Records purchased the Ideal and Rio labels of south Texas. The film opens with Conjunto Bernal singing “Mi Unico Camino” (from their Arhoolie CD) - their huge hit! Although I do not own the publishing rights to those songs, licensing masters to film companies has also been very helpful.

**OTHER ENTERPRISES**

In January 1976 I started the Down Home Music Store when the upholstery company which used to be in a part of the building I now own (and who almost burned the place down!), moved out leaving me with extra space. Two years later, in July of 1978, Frank Scott joined and steered the firm in the direction of mail-order service. Earlier that year I also started a wholesale company, Back Room Record Distributors (because the space was in the back room!). When Tom Diamant and the late Jeff Alexson, who had been distributing Arhoolie Records in this area via their Rhythm Research, wanted to get out of distribution to form Kaleidoscope Records, they came to me one day saying: “Chris, you got so many records already, why don’t you buy a few more — namely our inventory.” I knew I needed better distribution here in...
California and Tom and Jeff were both willing to stay on as sales persons until I could find replacements so I said: “Why not?” They were also good friends who really knew their music and who had real enthusiasm for down home music to boot! After several labels complained that the name was not dignified and sounded a bit on the shady side, and when the State of California refused to grant us Back Room as a corporate name since there already was such a firm, on July 31, 1981, I officially changed the name to Bay Side Record Distributors. Robin Wise, who had been one of the sales people, became the manager until he eventually bought the company from Arhoolie in 1986. Early in 1992 Bay Side Distributors was bought by MTS, a wing of Tower Records.

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

MEXICAN/TEXAS-MEXICAN: MUSICA REGIONAL

Although I have personally recorded and produced a good many sessions of Musica Regional - also known as Conjunto or Norteño and continue to do so, Arhoolie Records has also acquired the rights to several historic pioneering labels in south Texas. We purchased San Antonio’s RIO label which produced Flaco Jimenez’s very first recordings along with other fine, informally recorded early conjuntos waxed in the early 1950s. Arhoolie also purchased the masters to the entire IDEAL label (1946 - 1969), produced in San Benito, Tx. but mostly recorded by Armando Marroquin in Alice, Tx. between 1946 and 1960 including the first recordings by the still very popular Paulino Bernal y su Conjunto Bernal. Just a few years ago Arhoolie also purchased “remnants” of the Falcon label located in McAllen, Tx. Most of the albums by the best known Norteño acts such as Los Alegres De Teran, were sold to EMI/Mexico, most Tejano albums were sold to several firms in the US, while yet other albums were sold to RyN. Arhoolie bought a number of remaining albums, especially several by fine women duetos as well as ALL the masters which did NOT appear on albums - especially 78s and 45s.

DISTRIBUTION

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

Arhoolie not only continues to produce its own CDs but also acts as a US importer for the fine Austrian NEATWORK label: The Alternative Takes of Classic Jazz Performances in Chronological Order (Complementing the French Classics CD-Series) which is distributed in USA via City Hal distribution. We also still have good stock on many Document titles which are now distributed by Allegro. This remarkable catalog of over 700 titles documents “the complete recorded works of every pre-war Blues and Gospel artist” not otherwise available and is now well into the full documentation of early white Country music as well. We also still have Document’s Austrian LPs in stock! However all these labels not produced by Arhoolie are only available by ordering direct from Arhoolie or the Down Home Music Co. (Call: 510 – 525 – 2129)

OUR STAFF

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

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

Thanks for listening!
Chris Strachwitz – September 2004
The Arhoolie Foundation

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

Initial Goals of the Arhoolie Foundation:

1. To educate the public about the history and the present state of traditional, vernacular, or regional music by making research and publications available to the communities of origin as well as to the public at large.

2. To aid in the dissemination of such knowledge and music by presenting live music and discussion and by assisting in the distribution of educational materials (audio, visual, and printed).

3. To acquire artifacts (records, photos, broadsides, songbooks, etc.) by soliciting donations of such objects and maintaining them in an archive which shall be accessible to scholars and the general public.

4. To maintain and continue to catalog the Strachwitz Collection of Mexican-American Recordings (donated by Mr. Strachwitz to the Arhoolie Foundation in 1996) consisting of over 15,000 78 rpm discs, roughly 20,000 45 rpm discs, and about 3500 LP records (also known as the “Frontera Collection”).

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

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

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

The Arhoolie Foundation was established in 1995 and classified by the IRS as a charitable organization with a 501 (c)(3) status.

All donations or grants are fully tax deductible.
Arhoolie CD 491

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

Arhoolie Records
40TH ANNIVERSARY COLLECTION: 1960-2000
THE JOURNEY OF CHRIS STRACHWITZ

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

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

CD B
1. John Jackson - Candy
2. Big Mama Thornton - Little Red Rooster
3. Isom Fontenot - La Bataille
4. Nathan Abshire - Calcasieu Waltz
5. Eidelberger Duo - Almald **
6. Del McCoury - I Wonder Where You Are Tonight
7. Jerry Hahn Quintet - In The Breeze
9. Johnny Young - Sometimes I Cry
10. Earl Hooker - Two Bags And Arouch
11. John Littlejohn - Dream
13. Sonny Simmons - Visions
14. Bongo Joe - I Wish I Could Sing
15. Alex Moore - Boogieing In Strasbourg
16. Big Joe Williams - The Death Of Dr. King
17. Lightning Hopkins - Please Settle In Louisiana
18. Fred McDowell - Johnny Woods - Shake Em On Down
19. Los Pingüinos Del Norte - El Desesperado
20. New Orleans Ragtime Orchestra - Creole Belles
21. Charlie Musselwhite - Finger Lickin' Good

CD C
1. Austin Pete - Church Point Breakdown
2. Original Herberstein Trio - Getzatun Aus Dem Freistuhl **
3. The Charles Ford Band - Gibson Creek Shuffle
4. L.C. "Good Rockin" Robinson - Ups And Downs
5. Piano Red - You Ain't Got A Chance
6. "Bois Sec" Ardoin / Canray Fontenot - Home Sweet Home
7. Bill Neely - Saturi's Burning Hell **
8. Narciso Martinez - Luzita

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

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

14

Anniversary Box Set

15

Anniversary Box Set
Young should soon follow to...continue to educate the ever-growing thirsty blues fans.” (George Hansen – Blues Revue)

Such A Lonely Town
Joe “Pinetop” Perkins

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

15 Down Home Country Blues Classics
Various Artists
CD 101


15 Down Home Urban Blues Classics
Various Artists
CD 102


15 Piano Blues & Boogie Classics
Various Artists
CD 108


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

“Texas Blues” The Gold Star Recordings
Various Artists
CD 352

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


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

“Country Negro Jam Session”
Various Artists
CD 372

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


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

To place an order call Toll Free with VISA or MasterCard:
1-888-ARHOOLIE (888-274-6654)
This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471 or visit www.arhoolie.com

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

CD = available on CD ONLY; CASS = available on Cassette ONLY; CD/CASS = available on CD or Cassette.
**“Mississippi Delta Blues Jam in Memphis, Vol. 1”**

Various Artists  
CD 385

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

Napoleon Strickland & Como Drum Band: 1.Black Water Rising  
2.Shimmy She Wobble  
3.Otha Turner & Como Drum Band: 3.Otha’s Piece  
Mississippi Fred McDowell & Johnny Woods: 4.Shake ‘Em On Down  
5.Fred’s Blues  
6.Keep Your Lamp Trimmed And Burning  
7.**Furry Lewis**  
8.A Dark Cloud Rising  
9.Furry Lewis’ Blues  
10.Walking Blues  
11.Judge Bushay Blues  
13.St. Louis Blues  
14.**Praying On The Old Campground & Lonesome Blues**  
**Mississippi Piano Red**  
15.Mobile Blues  
16.Abel Street Stomp  
**total time: 65:25**

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

**“Mississippi Delta Blues Jam in Memphis, Vol. 2”**

Various Artists  
CD 386

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

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

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

**“I Have To Paint My Face”**

**Mississippi Blues - 1960**  
Various Artists  
CD 432

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

Sam Chatman: 1.I Have To Paint My Face  
2.Stand And Wonder  
3.Hollandsdale Blues  
4.God Don’t Like Ugly  
**K.C. Douglas:** 5.Big Road Blues  
6.Night Shirt Blues  
7.Mercury Blues  
8.**Big Joe Williams:** 9.Texas Blues  
10.Married Woman Blues  
11.Jasper Love: 12.The Stop  
13.J.J. Johnson’s  
14.**Odea Mathews:** 15.I’m Lonesome  
16.Hogman Maxey  
17.**Otha’s Vocal Group:** 18.Careless Love  
19.Roosevelt Charles  
**total time: 79:00**

“Consisting almost entirely of chants with accompaniment little more than the tools of the trade...this collection takes you into the world of the prison laundry machines rumble away behind her. But the star of the stunning set is unquestionably murderer Robert Pete Williams...This disc starts with his ‘Prisoner’s Talking Blues,’ a rambling rumination on the state of his health and the deprivation of his family. Williams lightly strums Oster’s guitar under this grim, self- conscious monologue, climaxing by his breaking into sullen song: ‘Sometimes I feel like committing suicide.’” (Joel Selvin – San Francisco Chronicle)

**“I’m Gonna Leave You Mama”**

**Robert “Guitar” Welch:** 1.**I’m Gonna Leave You, Mama**  
2.**Electric Chair Blues**  
3.**Josephine**  
4.**11:46 Highway**  
5.**A Capella Work Crew:** 12.**Angola Bound**  
13.**Solder’s Plea**  
14.**Odea Mathews:** 15.**The Moon Is Rising**  
16.**Thelma Mae Joseph:** 17.**I Still In Love With You**  
18.**Vocal Group:** 19.**Hello, sir**  
20.**Osea Webster:** 11.**Blues**  
**total time: 72:44**

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

**“Angola Prison WorkSongs”**

Various Artists  
CD 448

Dr. Harry Oster made these remarkable recordings in 1959 at Angola State prison in Louisiana. Male and female inmates sing while performing routine jobs which range from cutting wood, to hoeing, cleaning the highways, washing laundry with a rubberboard, and operating a sewing machine. Some of the singers, such as Robert Pete Williams, Roosevelt Charles, Robert “Guitar” Welch, Hogman Maxey, and Odea Mathews, became known for their recordings on the album “Angola Prisoners’ Blues” (Arhoolie CD 419). This CD includes all of the original Arhoolie LP 12LP plus four previously unissued selections, including by the remarkable storyteller, Emanuel Dunn (who was not a prisoner).

1.Berta  
2.Take This Hammer  
3.Stewball  
4.Four Long Years For One Man  
5.Alberta Let Your Bangs Grow Long  
6.I Had Five Long Years  
7.Early in the Mornin’  
8.All Teamed Up In Angola’s Mule Lot  
9.I Got A Hurtin’ In My Right Side  
10.Let Your Hammer Ring  
11.Cleaning This Highway  
12.John Henry  
13.Something Within Me  
14.Jesus Cares  
15.Working On The Levee  
16.Working On The Levee (Part 2)  
17.Take This Hammer  
18.Pickin’ Cotton All Day Long  
19.My Mule “Grey” (A Plowing Song)  
**total time: 72:44**

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

**Also Available:**

“**Angola Prison Spirituals**”

Recorded by Dr. Harry Oster, Various Artists  
CD 9036

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

See Page 152 (Gospel) for details.
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“Sacred Steel”

Attention Blues Fans!
Be sure to check out the Sacred Steel guitar series on pages 149-157. Although they are gospel albums, they are a MUST for any blues enthusiast interested in slide guitar traditions.

“Black Ace”

“I Am The Boss Card In Your Hand”
CD 374
B.K. Turner “Black Ace” - vocals and National steel guitar. Recorded in 1960 by Chris Strachwitz and Paul Oliver. Includes most of ARH LP 1003, a few previously unissued selections, plus all 6 titles Black Ace recorded commercially in the 1950s.

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

“Black Ace is an artist often passed over by blues listeners because he recorded so little. ‘I Am The Boss Card In Your Hand’ offers an invaluable glimpse into the often overlooked black string-band tradition.” (Don Snowden – Los Angeles Times)

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“Juke Boy Bonner”

“Life Gave Me A Dirty Deal”
CD 375
Weldon Bonner – vocal, guitar, & harmonica with drummer accompanying on about half of the selections. Growing up in rural Texas, “Juke Boy” turned to poetry and music as a young man in order to vent his frustrations. This collection of recordings made between 1967 and 1969 brings you some of Juke Boy Bonner’s best poems put to music.

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

“Howard Armstrong”

“Louie Bluie” – Film Soundtrack
CD 470
With Ted Bogan, “Banjo” Ike Robinson, Yank Rachell, Mary Sheppard and more.

“Louie Bluie” is the soundtrack to the film by Terry Zwigoff which artfully documents the life of Howard Armstrong, long recognized as one of America’s musical treasures whose career stretches back to the 1920s. A legendary fiddler, mandolinist, storyteller & one-of-a-kind entertainer who performs everything from blues to swing, to hoedowns, rags & gospel with Spanish and Hawaiian numbers thrown in for good measure. Still actively performing, Howard is considered a living exponent of the black string band tradition and this long-awaited re-issue celebrates a career that lives and breathes musical history. The record offers an invaluable glimpse into the often overlooked black string-band tradition.” (Don Snowden – Los Angeles Times)
Say Goodbye
• 4.

Hold Me Tight
• 2.

Will I Tell The Children
• 12.

When we classified street musicians as panhandlers we outlawed a big part of our soul.” (Jim Sherman – Houston Press)

Breakdown
• 12.

Where I Am Bound
• 25.

Rainin' In My Room
• 13.

Do You Remember
• 10.

superb a-capella version of J.C.'s “River of Life” in her first solo album and brought
popularity, J.C. became a remarkable folk artist who sang and played in a powerful and
you didn’t see him, you’d think he was me.” Although he never gained
Terry’s
approach to music and storytelling. Her finger picking guitar style – left handed, and
sing-a-long and having an out-of-body experience. Remarkable yes, but apparently commonplace for ‘Libba’ Cotten. She was
referring to the instruments he played, and

Buffalo Gal

Have I Stayed Away Too Long

5.

Ralph Robinson

3.

Muldaur. This is a re-issue of Arhoolie LP 1089.

The approach is primal, but not primitive: Bongo Joe drums on his oil cans with a
thunderous, tympani-like effect, while discoursing rambling, insightful and hilariously funny lyrics that are often times more
stories than songs. As Joe himself put it, “I rap – but not that bullshit they’re putting down now. I play fundamental beat
music.’ And that it is – ‘Almost 50 Minutes Of WORLD BEAT’ the sleeve agreeably crow, and it’s no mere idle copy.”

James Lien – CMJ New Music Report

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

5.

Rattler

6.

Babe, Your Papa Cares For You

7.

Nothin’ But Trouble

8.

Jumpin’ Jack

9.

I Am So Blue When It Rains

10.

John Henry

The music contained on this CD comes from a series of ’live’ performances and love is truly in the air as this then 85 year
old woman talks of her life, accompanying herself on guitar or banjo. The audience is truly mesmerized by her magic and
you immediately become one of them. There are times during this recording when you actually find yourself joining in on a
sing-a-long and having an out-of-body experience. Remarkable yes, but apparently commonplace for ‘Libba’ Cotten. She was truly a one-in-a-billion person and a performer who was blessed – there’s not an other term that fits. This music transcends
all boundaries even though it is labeled acoustic/country blues, and I urge even hard-core electric blues rockers to check out
this magnificent recording. You’ll become an Elizabeth Cotten fan for life.” (And Grigg – Real Blues)
Barbara Dane & Lightning Hopkins
“Sometimes I Believe She Loves Me”
CD 451

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

1. I'M GOING BACK, BABY • 2.21 KNOW YOU GOT ANOTHER MAN • 3. SOMETIMES I BELIEVE SHE LOVES ME • 4. BABY SHAKE THAT THING • 5. IT'S A LONESOME OLD TOWN • 6. DON'T PUSH ME • 7. LET ME BE YOUR RAG DOLL • 8. MOTHER EARTH • 9. MAMA TOLD PAPA • 10. CARELESS LOVE • 11. LOVE WITH A FEELING • 12. BETTY AND DUBBIE • 13. DON'T YOU PUSH ME DOWN • 14. BURY ME IN MY OVERALLS • 15. DEPORTEE (Plane Wreck At Los Gatos) • 16. HOLD ON • 17. JESUS WON'T YOU COME BY HERE • total time: 70:13

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

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

1. I'M MARRIED TO THE MOON • 2. ROLL ‘EM PETE • 3. STORMIN’ IN TEXAS • 4. CINCINNATI STOMP (Duskin) • 5. LITTLE RED ROOSTER • 6. THE TRIBUTE (Duskin) • 7. DOWN THE ROAD A PIECE • 8. WELL, WELL BABY (Duskin) • 9. HONKY TONK TRAIN • 10. BEAT ME DADDY, EIGHT TO THE BAR • 11. TENDER HEADED WOMAN • 12. STOOP DOWN BABY • 13. BETTY AND DUBBIE • 14. VANCEY SPECIAL • 15. SUEDELL BLUES • 16. DOLLAR BILL BOOGIE (Duskin) • 17. I MET A GIRL NAMED MARTHA (Duskin) • 18. BOOGIE WOOGIE PRAYER • total time: 6:04

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

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

Snooks Eaglin
“Country Boy In New Orleans”
CD/CASS 348

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

1. COUNTRY BOY DOWN IN NEW ORLEANS • 2. MAMA DON’T YOU TEAR MY CLOTHES • 3. I’VE HAD MY FUN • 4. BOTTLE UP AND GO • 5. GIVE ME THE GOOD OLD BOXCAR • 6. WALKING BLUES • 7. POSUM UP A SIMMON TREE • 8. THAT’S ALL RIGHT • 9. WALKIN’ THE RAG • 10. VIGILANCE CHOP OVER MY BACK • 11. DOWN BY THE RIVERSIDE • 12. MODEL T AND THE TRAIN • 13. JACK O’DIAMONDS • 14. DEATH VALLEY BLUES • 15. ROCK ME MAMA #1 • 16. JOHN Henry • 17. LOCOMOTIVE TRAIN • 18. I HAD A LITTLE WOMAN • 19. ROCK ME MAMA #2 • 20. MAILMAN PASSES • 21. GOING BACK TO NEW ORLEANS • 22. MARDI GRAS MASMO • 23. BOTTLE UP & GO • 24. THIS TRAIN • total time: 68:00

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

The Charles Ford Band
CD/CASS 353

Robben Ford - guitar, vocals & sax; Patrick Ford - drums; Mark Ford - harmonica; Stanley POPLIN - bass; * = previously unissued, others previously available on ARH LP 4905. Recorded in California in 1972.

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

“As a band they were well worth preserving on record, and twenty years on, the results still sound impressive...Robben Ford’s guitar has, of course, always broken down stylistic barriers, and was doing so even then with great ease, but I’m amazed how adaptable Mark’s harp proves to be here and how well Pat Ford fares both when laying down a backbeat and when dropping timely, swing-laden bobs... It’s a very worthwhile re-release, and with close to an hour’s playing time, good value too. Thoroughly enjoyable, in fact.” (Paul Lewis – Blues & Rhythm)
GUITAR SLIM AND JELLY BELLY
“Carolina Blues N.Y.C. 1944”
CD 460

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

“Carolina Blues N.Y.C. 1944”
CD 460


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

EARL HOOKER
“Two Bugs & A Roach”
CD/CASS 3324

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


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

EARL HOOKER
“The Moon Is Rising”
CD 468

Earl Hooker was a musician’s musician and a remarkably versatile and proficient guitarist. Although born in Mississippi, Earl grew up in Chicago and heard a lot of music of all kinds from jazz, blues, and soul to polka and country & western.

Working on a tip from Buddy Guy, Chris Strachwitz set out to record Earl Hooker in 1968, which resulted in the highly acclaimed “Two Bugs and a Roach,” considered an essential blues classic and an all-time bestseller. This follow-up CD features an impressive line-up of musicians who collaborated with Earl on these studio and live recordings, including Louis Myers, Steve Miller, Joe “Pinetop” Perkins, Freddie Roulette, Corey Bell, Eddie Taylor and others.


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

"Texas Blues"
CD/CASS 302

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

1.ONCE WAS A GAMBLER • 2.MEET YOU AT THE CHICKEN SHACK • 3.BALD HEADED WOMAN • 4.TOM MOORE BLUES • 5.WATCH MY FINGERS • 6.LOVE LIKE A HYDRANT • 7.SLAVERY TIME • 8.I.WOULD IF I COULD • 9.BUD RUSSELL BLUES • 10.COME ON BABY • 11.MONEY TAKER • 12.MAMA’S FIGHT • 13.MY WOMAN • 14.SEND MY CHILD HOME TO ME • 15.HAVE YOU EVER LOVED A WOMAN • 16.BLACK AND EVIL • total time: 65:04

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

Lightning Hopkins

“The Gold Star Sessions - Vol. 1"
CD/CASS 330

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

1.SHORT HAIR WOMAN • 2.BABY PLEASE DON’T GO • 3.GOING HOME BLUES • 4.AUTOMOBILE BLUES • 5.BIG MAMA JUMP • 6.LORETTA BLUES • 7.SEEMS FUNNY BABY • 8.THUNDER AND LIGHTNING BLUES (Coolin’ Board Blues) • 9.GROSEBECK BLUES • 10.TOM MOORE’S FARM • 11.LIGHTNING BOOGIE • 12.TRAVELER’S BLUES • 13.GOODBYE BLUES • 14.UNSEND BLUES • 15.LIGHTNING 40s • 16.ZOLO GO (Zydeco) • 17.YOU DON’T KNOW • 18.TREAT ME KIND • 19.SOMEBODY GOT TO GO • 20.DEATH BELLS • 21.MAD WITH YOU • 22.AIRPLANE BLUES • 23.RACETRACK BLUES • 24.UNSUCCESSFUL BLUES • total time: 66:38

“...the majority are either definitive postwar Texas blues performances (even shades of Zydeco appear on ‘Zolo Go’) or vividly reveal what Hopkins learned from Texas Alexander and other early influences.” (Mike Joyce – The Washington Post)

Lightning Hopkins

“The Gold Star Sessions - Vol. 2"
CD/CASS 337


1.WALKING BLUES • 2.SHINING MOON • 3.JADA MAY • 4.MERCY • 5.AUTOMOBILE BLUES • 6.GLORY B. BLUES • 7.ALL I GOT IS GONE • 8.WHISKEY BLUES • 9.EUROPEAN BLUES • 10.WHAT CAN IT BE • 11.LONESOME HOME • 12.APPERTE BLUES • 13.LIGHTNING BLUES • 14.HAMMOND BOOGIE (Organ Blues) • 15.ROLLIN’ WOMAN BLUES • 16.JAIL HOUSE BLUES • 17.T-MODEL BLUES • 18.NO MAIL BLUES • 19.AIN’T IT A SHAME • 20.OLD WOMAN BLUES • 21.UNTRUE BLUES • 22.HENNY PENNY BLUES • 23.JACKSTROPPER BLUES • 24.GRIEVANCE BLUES • total time: 67:50

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

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

The Hopkins Brothers

“Joel, Lightning, & John Henry”
CD/CASS 340

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


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

Lightning Hopkins

“Lightnin’!”
CD 390

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

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

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

**"Po' Lightnin'"**

CD 403

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


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

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Melvin 'Lil' Son' Jackson

“Blues Come To Texas”
CD 409

Chris Thomas King

“Chris Thomas King”
CD 9020

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

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


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

Johnie Lewis

“Alabama Slide Guitar”
CD 9007

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


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

“Captain, Captain!” (Texas Songster, Vol.3)

CD 465

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


“Mance is usually called a ‘songster,’ a term that conveys the fact that Mance’s repertoire included a wide range of material, but shouldn’t lead anyone to think of him as anything less than a great bluesman. His guitar parts are so perfect that the addition of any other instrument would be superfluous, and his vocals combine musical and storytelling artistry. Lipscomb’s range of bluesy, raggy, and down-home sound of Texas Songster Mance Lipscomb has been a staple in the annals of country blues. With an amazing repertoire and a beguiling manner as a performer, Mance’s blues reflect the true way it all comes up sounding just like all his own work – the mark of a true artist. The common factor – as well as a fine, rich singing voice – is his quite brilliant guitar playing, a country fingerstyle that combined dexterity with a great sense of swing and bounce. “(Duck Baker – East Bay Express)

CD 482

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


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

MANCE LIPSCOMB

“Texas Country Blues” (Texas Songster Volume 5)

CD 9026

Mance Lipscomb - vocals & guitar; Mike Birnbaum - second guitar on #3; Charlie Pritchard - second guitar on #10; Powell St. John - harmonica on #11; Frank Lipscomb (Mance’s grandson) - bass guitar on #8 & 18; Wayne Davis - drums on #8 & 17 & 18.

Since his discovery over 40 years ago by Arhoolie Records’ Chris Strachwitz, the sweet, down-home sound of Texas Songster Mance Lipscomb has been a staple in the annals of country blues. With an amazing repertoire and a beguiling manner as a performer, Lipscomb could communicate a song with the utmost sincerity and integrity to a crowd of 20,000 or to a room of two. The selections on Texas Country Blues are from previous Arhoolie LPs and have not been previously released on CD! Mance Lipscomb’s voice will continue to haunt listeners of generations to come.


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Mississippi Fred McDowell

"You Gotta Move"

CD/CASS 304

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


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

Mississippi Fred McDowell

"Good Morning Little School Girl" - Blues & Spirituals

CD 424

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


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

Mississippi Fred McDowell

"This Ain’t No Rock N’ Roll"

CD 441

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


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

The Best Of Mississippi Fred McDowell

CD 501

Fred McDowell - vocals and guitar; with various accompaniments. Selections 1-17 drawn from Arhoolie CDs # 304, 385, 424, & 441. #18 previously unreleased. The emotionally charged blues and church music Fred McDowell sang & played, with his bottleneck slide guitar, were an integral part of the culture of rural African-Americans in the Mississippi Delta during the first half of the 20th century when cotton was still king.


Tom McFarland

“Travelin’ With The Blues"

CD 9055

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

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


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

Big Maceo

"The King Of Chicago Blues Piano"

CD 7009

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


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

“Mojo In My Hand”

CD 453

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


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

Dr. Ross

“Boogie Disease”

CD 371

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


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

Omar Shariff

“The Raven”

CD/CASS 365

Omar Shariff (formerly Dave Alexander) – vocals and piano with bass & drums. (Mostly recorded in 1991 plus 7 cuts from ARH LP’s 1067 & 1071 from 1972.)


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

Charlie Musselwhite

“Memphis Charlie”

CD/CASS 303


“Musselwhite’s biting lines, dramatic sing-along style and overall colorful stage presence have made him a star among fans who flocked to him in the ’60s and ’70s. Half of the 14 songs were included on Takin’ My Time with the rest taken from Goin’...”

Whistlin’ Alex Moore

“From North Dallas To The East Side”

CD 408

Alexander H. Moore – vocals & piano. #1-13 recorded in Dallas, Tx., 1960; #14-21 recorded in Dallas, Tx. 1947, from rare original acetates. #22 & 23 recorded in Germany in 1969. Alex Moore was a true original, a barrelhouse pianist and a folk blues poet of the city who could improvise lyrics and piano themes endlessly, sometimes comic, sometimes grim, and mostly very personal.


...“This is compelling stuff indeed, with thunderous boogie alternating with rolling barrelhouse blues. Alex Moore was a true original, a barrelhouse pianist and a folk blues poet of the city who could improvise lyrics and piano themes endlessly, sometimes comic, sometimes grim, and mostly very personal.”

On his 1972 solo performances by pianist-singer Red, R&B hit maker of the ’50s and ’60s.

Piano Red

“Atlanta Bounce”

CD 379

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


...“Red was Willie Perryman, the younger, much younger, brother of Rufus Perryman aka Speckled Red. Chris Strachwitz pried Red loose from his band and recorded him alone at the piano in 1972...five tracks were recorded live at the Magnolia Ballroom, Atlanta, on March 5, 1956, with a backing group made up of Blowtop Lynn on sax, John Peck on trumpet, Wes Jackson, guitar, Kid Miller, bass, and Put Jackson, drums. And what a show it must have been! Red was really rockin’, the group were thumping along and the audience were loving every minute of it...” (Keith Briggs – Blues & Rhythm)
SMOKY BABE / HERMAN E. JOHNSON
“Louisiana Country Blues”
CD 440


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

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

SUZY THOMPSON
“Stop & Listen”
CD 517
Suzy Thompson: vocals and fiddle, guitar on #3, 4, 6, and 14; Eric Thompson: guitar on #1, 3, 4, 5, 10, 12, 15, tenor banjo on #16, cello on #16, Ben Siegelman: cello on everything except #7, 8, 14; Dave Murray: mandolin on #1, 5, 10, 15, 16; Dan Kluger: banjo-bass on #1, 5, 10, 15, 16; Dan Warrick: guitar on #1, 5, 10, 15, 16; vocal on #16; Del Rey: resonator guitar on #3, 4, 11, 17; resonator ukelele on #12, 17, vocal on #3; Larry Hanks: Jew’s harp on #7, 10, bass vocal on #16; Kate Brulin: vocal on #16

Suzy Thompson dishes up hillbilly fiddle raps and soulful blues songs, a melange of 1920’s and 30’s material plus some great originals, with the Thompson String Trickers (rocking string band with guitar, cello, banjo-bass and mandolin) and other friends. Recorded LIVE at Berkeley’s Freight & Salvage.

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

with Pete Johnson’s Orchestra

“Tell Me Pretty Baby”

**CD 333**


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

**MERCY DEE (Walton)**

“Troublesome Mind”

**CD/CASS 369**


* = previously unissued.


“Mercy D. Walton is one of the more obscure figures in the blues, with his sole claim to fame being the minor hit single, ‘One Room Country Shack,’ for Specialty in 1956. He had arrived in California a decade earlier after growing up in rural Texas and being strongly influenced by the house party piano players he heard there. This disc is a compilation of four sessions ‘One Room Country Shack,’ for Specialty in 1956. He had arrived in California a decade earlier after growing up in rural Texas and being strongly influenced by the house party piano players he heard there. This disc is a compilation of four sessions between 1961 and 1965 of the tracks are solo piano and vocal pieces, while the rest have varying degrees of accompaniment from rhythm guitarist K. C. Douglas, harmonica Sidney Maiden, and drummer Otis Cherry. Although Walton passed away a year after these recordings, this set is an excellent document of an overlooked musician who possessed multiple talents. An authentic rural bluesman who could sing and play with the best, Walton wrote some truly amazing songs and performed them with distinctive style. If it was rainin’ soup, I’d be caught with a fork. Tryin’ to live in the mud, mad atomic age.” (Rick Swenson – Record Roundup)

**KATIE WEBSTER**

“I Know That’s Right”

**CD 393**

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


“’I Know That’s Right’ blends Katie Webster’s Louisiana style with straight blues and boogie-woogie. Webster’s a master pianist. She intersperses powerhouse runs, nimbly phrasing and gospel riffs, and keeps everything moving in a casual, yet hypnotic fashion. Webster’s vocal style has elements of down-home acerbity, fervent pleas and plaintive questioning, as well as comedic and intense aspects. She never sings a chorus or melody the same on any number, and it’s extremely interesting to be along for the ride when she sings from a song to stampede to a slow blues to swing. She never gets boring or tiring...the album sizzles and shimmers.” (Ron Wynn – The Bridgeport Post & Telegram)

**BUKKA WHITE**

“Sky Songs”

**CD/CASS 323**

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


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

**BIG JOE WILLIAMS**

“Shake Your Boogie”

**CD/CASS 315**

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


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

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Robert Pete Williams

**Vol.1: “I’m Blue As A Man Can Be”**

CD 394


- * = previously unreleased.

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

*total time: 65:00

Robert Pete Williams Review:

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

(Elijah Wald – BluesWire)

Robert Pete Williams

**Vol.2: “When A Man Takes The Blues”**

CD 395


- * = previously unreleased.

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

*total time: 71:53

Robert Pete Williams Review:

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

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

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

Glover Lee Connor doesn’t play an instrument, but you can see why Big Joe felt he should be recorded—he has a strong, moving, pure, and authentic country blues ever put on records. Thanks, Big Joe!”

(Ray Templeton – Blues & Rhythm)
SONNY BOY WILLIAMSON

“King Biscuit Time”
CD/CASS 310

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


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

“King Biscuit Time” contains his first, landmark recordings, the songs that forever established him as a remarkable performer...there’s nothing here that’s second rate. A 15-minute radio program from 1965, done right before his death, also has historic value. Finally, the disc has a definitive version of ‘Dust My Broom,’ whose key riff has probably recycled through every blues collection should be without this disc. The stellar lineup includes Muddy Waters’ sidemen Otis Spann, James Cotton, and S.P. Leary. Also heard is the fine playing of Big Walter Horton and guitarist Jimmy Lee Dawkins. Johnny Young

ElDER ROMA WILSON

“This Train”
CD 429

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


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

JOHNNY YOUNG

“Chicago Blues”
CD/CASS 325

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


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

The Early Years: 1949-62
Various Artists
CD/CASS 307

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


“ZYDECO CHAMPS”

Various Artists
CD 327

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


“ZYDECO”

Various Artists
CD/CASS 307

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

See page 171 for details.

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

“This is the bible of black French-Creole blues, with both old and new testaments to the higher power of Zydeco. It features a half century of recordings, from early swamp sounds to Clifton Chenier’s great hits to some of today’s top performers. Ye good times shall roll.” (Jay Walljasper – Utne Reader)
The Cajun & Zydeco Music Of Louisiana, Vol. 2

"J'AI ÉTÉ AU BAL" (I Went To The Dance)
Various Artists
CD/CASS 332

The definitive documentary film about Cajun & Zydeco Music!
A Film by Les Blank, Chris Strachwitz and Maureen Gosling.
Narrated by Barry Jean Ancelet and Michael Doucet.

Review for J'AI ÉTÉ AU BAL CDs 331 & 332:
"...these two CDs cover just about everyone you could wish to see represented, plus several you'd never have thought of. This is more or less the soundtrack to the film of the same name, and it's the proverbial Who's Who of Louisiana music-making.

What I like particularly is that an attempt has been made to dig deep for the roots of this music, so that not everyone is 'covered.' Unlike in the film, each song is heard in its entirety. Also included are additional selections not heard or seen in the film.


The Cajun & Zydeco Music of Louisiana, Vol. 1

"J'AI ÉTÉ AU BAL" (I Went To The Dance)
Various Artists
CD/CASS 331

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

BF DVD 103

114 minutes
Also available in VHS (without bonus features)
VHS video available in N.T.S.C. or P.A.L. formats

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

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

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

"The combination of Strachwitz's scholarship and Blank's ever-keen appreciation of regional color and style make J'AI ÉTÉ AU BAL a model of its type, a must-see for lovers of roots and traditional music, and an eye-opener for anyone curious about American culture...Witty insightful narration...remarkable archival footage, creatively compiled and edited by Blank's longtime collaborator Maureen Gosling...manages to capture all the eccentricity, authenticity and electricity that keep Cajun and Zydeco alive and kicking...Despite the abundance of material covered, never once does this fine film resemble a collection of clips and curios for the converted. Strachwitz's rich research and Blank's endearingly personal style keep J'AI ÉTÉ AU BAL ALIVE and Kicking..." (Terry Lawson – Dayton Daily News)
"FOLKSONGS OF THE LOUISIANA ACADIANS"
Recorded by Dr. Harry Oster
Various Artists
CD/CASS 359

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

Chuck Guillory: Grand Texas • Wallace “Cheese” Read: Colinda • Je Chercel: Tout Parout • T’es T’es Petit Mais T’es Mignonne • Fiddle Stomp • Ma Chere Belle • French Jig • Empty Bottle Stomp • I Met A Girl In The Swamp • Mamou Breakdown • Mrs. Odeus Guillory: Tu Peux Cogner • Mrs. Rodney Frugé: La Patate Chaud • La Danse De La Lominade • Isom J. Fontenot: La Loupette Dans Le T’it Arbre • Contredanse Francaise • Suite Crapeau • Cadet Roussel • J’ai Traverse La Mer Et Les Montagnes • You Had Some But You Don’t Anymore • Two-Step De Lanse Maigre • Savy Augustine: Grand Mamou • Bee Deshotels: La Danse De Mari Gras • Mes Souliers Sont Rouges • Y avait Boitaine Boiteuse • Aux Natchitoches • L’arbre Est Dans Ces Feuilles • Shelby Vidrine: Contredanse De Mamou • Austin Pitre: Prison Song • Lost Lover Breakdown • Contredanse • Milton Molitor: Ninety Nine Year Waltz • Le Blues De Elton • Molitor Waltz • Hey Mom • total time: 78:00

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

(Ray Templeton – Blues & Rhythm)

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

(Kerry Blech – Victory Review)

“THE ARHOLIE BOUTIQUE

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See page 171 for details.
“CAJUN FAIS DO-DO”
Various Artists
CD 416

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


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

LES AMIS CREOLE
featuring Cedric Watson, Edward Poullard, & James Adams
CD 529 — COMING OCTOBER ’06

NATHAN ABSHIRE & His Pine Grove Boys

“French Blues”
CD 373

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


“From the first swiveling drone and the cry ‘Ya, Let’s Go’ every Cajun fan will know exactly what to expect from this exemplary release by an exemplary performer; they introduce one of the most famous recordings in the post war scene. Nathan cut ‘Pine Grove Blues’ many times but this one, cut for the Khoury’s label in 1949 is the hit version. Khoury’s wasn’t RCA (thank God!) and these recordings will never earn the description of high fidelity but like the Junior Kimbrough disc reviewed in our last issue they’ve got the feel, this is the real thing. I get the impression that Nathan played it all one way (bluesy) and radio studio and dance hall were all the same to him. The fiddles saw away over the buzz of the accordion while the muffled drummer keeps strict but draggy time for a waltz or two-step and the steel player stabs in and out where he can. Don’t be misled though; there isn’t anything depressing about this music, the (all French) vocals are exuberant and the whole is designed to induce the desire, the need, to dance - all night! A couple of the tunes stem straight from old time music: ‘La Valeise De Bilezere’ uses ‘Farther Along’ and ‘Carolina Blues’ is ‘Deep Elem Blues’ while ‘Tee Per Coine’ is ‘keep A Knockin’! – the fourteen year old Yvonne Le Blanc sings the bouncy ‘Mama Rosin.’ Playing time is up above 78 minutes, the notes are fascinating and the music totally captivating. In short: no Cajun collection should be without this disc.”

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

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“CAJUN BREAKDOWN”
Cajun String Bands - The 1930s
Various Artists
CD 7014


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

“La Musique Creole” CD 445

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

- Les Blues Du Voyageur
- Jolie Bassette
- Que Faire
- Chicot A Bois Sec
- Bon Soir, Moreau
- La Robe Barbee
- Tit Mondie
- Valse A Canray
- La Valse De La Prison
- La Danse De La Misere
- La Valse D’ Oberlin
- Les Haricots
- Eas Pas Ca
- Duralde Ramble
- Tit Galop
- La Vie En
- L’Accasine Breakdown
- Chere La Bas
- Opleousais Waltz
- Petite Et La Groose
- Le Bois (Rice Farmer)
- Jupe Courte
- Jolie Catin

- 24. Ardoin Two-Step
- 25. Home Sweet Home

*total time: 68:09

“The first released in 1967 on the Melodeon label (and later on Biograph), this first half of this CD is the finest example of old style la, or authentic Creole music, later transformed by Clifton Chenier and Boozoo Chavis into Zydeco, that one can find. Old style was generally an equal interplay of accordion and fiddle and is done superbly here by the celebrated partnership of ‘Bois Sec’ Ardoin and Fontenot. Sung entirely in French, the album is full of blues and French dance tunes reflecting their deeply personal hardships and joys. Joyous, rambunctious, melancholic, reflective and moody, it has it all. Unfortunately Canray Fontenot is no longer with us, having died in July of 1995. Truly, this CD is a must, an all platinum recording for its merits as a musical heritage of this lost, vast country we call home.” (Steve Dean – Music City Texas)

**Amédé Ardoin**

“I’m Never Comin’ Back” Pioneer of Louisiana French Blues 1930-34 CD 7007

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

- 1. Madam Two Step
- 2. La Valse A Austin Ardoin
- 3. Blues De Baile
- 4. La Valse A Thomas Ardoin
- 5. Two Step D’Elton
- 6. Valse De Gueydan
- 7. La Valse A Alice Poulard
- 8. One Step D’oberlin
- 9. Valse De Opleousais
- 10. One Step Des Chameaux
- 11. Les Blues De Vachette
- 12. Le Bal A Chataignier
- 13. Les Blues De La Prison
- 14. La Porte Dans Arriere
- 15. Dans Le Coeur De La Ville
- 16. Je Peux Pas T’oublier
- 17. Mes Petits Yeux Noirs
- 18. I’ve Been There
- 19. Walking Down The Interstate
- 20. Le Boss
- 21. J’ai Marie
- 22. Then (To Le Ton Son Ton)
- 23. The Roots Of Zydeco

*total time: 79:11

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

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**Lawrence “Black” Ardoin**

“Tradition Creole” CD 9012

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

- Bayou Two-Step
- 2. You Used To Call Me
- 3. Haunted House
- 4. Cajun Reel
- 5. Mes Petits Yeux Noirs
- 6. Lake Arthur Stomp
- 7. Jolie Blonde Du Baou
- 8. Petite Fille De La Campagne
- 9. Ma Chere Maman Creole
- 10. Je Peux Pas T’oublier
- 11. Liberty
- 12. Mon Bon Vieux Mari
- 13. Dans Le Coeur De La Ville
- 14. Mardi Gras Jig
- 15. La Valse A Pop
- 16. Port Arthur Blues
- 17. Dans Le Ceur De La Ville
- 18. La Porte Dans Arriere
- 19. J’ai Ete Au Bal

*total time: 59:32

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

**Dewey Balfa, Marc Savoy & D.L. Menard**

“Under a Green Oak Tree” CD/CASS 312

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

- Chameaux One-Step
- 2. J’ai Passe Devant Ta Porte
- 3. J’ai Fait Un Gros Erreur
- 4. Cajun Reel
- 5. Mes Petits Yeux Noirs
- 6. Lake Arthur Stomp
- 7. Jolie Blonde Du Baou
- 8. Petite Fille De La Campagne
- 9. Ma Chere Maman Creole
- 10. Je Peux Pas T’oublier
- 11. Liberty
- 12. Mon Bon Vieux Mari
- 13. Dans Le Coeur De La Ville
- 14. Mardi Gras Jig
- 15. La Valse A Pop
- 16. Port Arthur Blues
- 17. Dans Le Ceur De La Ville
- 18. La Porte Dans Arriere
- 19. J’ai Ete Au Bal

*total time: 59:32

**BeauSoleil**

“Allons A Lafayette” & More! CD 308

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

- Allons A Lafayette
- 2. Tous Les Deux Pour La Memme
- 3. Paivre Horbo
- 4. Moun Vieux Wagon
- 5. La Jolie Blonde
- 6. Johnny Can’t Dance
- 7. J’ai Ete Au Zydeco
- 8. Les Blues A Canray
- 9. J’ai Marie Un Ouvrier
- 10. La Valse Du Vacher
- 11. La Table Ronde
- 12. Shoo, Black, 13. Canara’s Breakdown
- 14. Donnez Moi Pauline
- 15. Two Step A Will Balfa
- 16. La Valse Des Jonglemonts
- 17. Le Bal A Chataignier

*total time: 62:23

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

"Beau Solo"

CD/CASS 321


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

BeauSoleil

"Parlez Nous A Boir" & More

CD/CASS 322

Michael Doucet - fiddle & vocals; David Doucet - guitar; Errol Verret - accordion; John "Billy" Ware - triangle, spoons, etc.; Tommy Alesi - drums; Robert Vignaud - bass; and Tommy Comeaux - mandolin. This is BeauSoleil’s favorite album and includes all of ARH LP 5040 recorded in 1984, some cuts from LP 5052 plus 2 previously unused songs (*), from 1981.


"A large slice of the credit for making Cajun music trendy outside the Louisiana bayous undoubtedly belongs to BeauSoleil. Over the last decade or so they’ve succeeded in adapting traditional music to the demands of modernity without selling its soul — no mean feat — largely because leader Mike Doucet has worked with many of the old-style musicians and knows their roots. ...An essentially traditional set, with forays into blues and jazz, this includes several unusual ballads updated in the modern mean feat—largely because leader Mike Doucet has worked with many of the old-style musicians and knows their roots. For prices see our current order form. (CA residents please add sales tax.)

The ARHoolie Hat!

See page 171 for details.

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Michael Doucet dit BeauSoleil

"The Mad Reel"

CD/CASS 397

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


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

The Best Of BeauSoleil

CD 458

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


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

BeauSoleil

"Hot Chili Mama"

CD/CASS 5040

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


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

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

“Not Lonesome Anymore”
CD/CASS 356

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


“...At the heart of CCO’s authentic sound is an authentic man, Danny Pouillard. Pouillard was born on a farm near Eunice, Louisiana, the heartland of Cajun music. Now perhaps the most versatile of all Cajun accordionists, he commands the aggressive fingerprints of neighborhood players like Mark Savoy and Paul Diguire, but is equally adept on slow and droming Cajun-Creole numbers. Also in the band are fiddler Suzy Thompson and electric guitarist Eric Thompson. Dancing is the raison d’etre of Cajun music, and Pouillard says he’s noticed an improved quality of dancing at CCO gigs. ‘At first, not too many people out there knew how to dance too well. But they do now. He observes, ‘Now there’s more of them and their dancing is gettin’ better and better!’” (Harro’n Firmin-BAM)

“...blistering instrumental and soulful vocals...great to listen to, better to dance to.” (Kerry Blech – Victorian Review)

THE CALIFORNIA C AJUN ORCHESTRA

“None Adam Two-Step”
CD/CASS 436

Danny Pouillard - accordion; Suzy Thompson & Kevin Wimmer - fiddles; Eric Thompson - guitar; Sam Siggins - bass; Charlie St. Mary - rubboard; Terry O’Dwyer - drums; Andrew Carrier - vocals.

THE CALIFORNIA C AJUN ORCHESTRA, bestowing the heritage veteran west coast Cajun band, is a pure example of what the best of the honky tonk southwest Louisiana Cajun bands have been in the past.


“...contains some classic, no-frills old-time Cajun dance hall music. They leave all the grit and country and western influences out and concentrate on foot-stomping Southwestern Louisiana honky-tonk...[accordionist]... Danny Pouillard hauls from Eunice [La.] and learned some of his tunes from his father. John. This direct connection to the tradition is evident in the band’s sound...The California Cajun orchestra brings us a treat for the ears as well as the dancing feet.” (Elaine Bradke – Sing Out!)

THE CARRIÈRE BROTHERS

“Musique Creole”
CD 512

Joseph “Bebe” Carrière – fiddle and vocals (on B); Eraste “Dolan” Carrière – accordion and vocals (on E); Linton Broussard – drums (on C & J); Cleveland Chenier – vocals and accordion with the Carrière Brothers.


THE CARRIÈRE BROTHERS

Musique Creole
CD 512

Joseph “Bebe” Carrière – fiddle and vocals (on B); Eraste “Dolan” Carrière – accordion and vocals (on E); Linton Broussard – drums (on C & J).

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

Clifton Chenier

“Live at St. Marks”
CD/CASS 313

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


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

for the first time on DVD

ARH DVD 401

58 minutes total running time
Color

Also available in VHS

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

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

Featuring:

“This [video] is a small masterpiece. ‘The King of Zydeco’ is a 55-minute slice of Clifton, and it is, as you might expect, some spicy gumbo indeed. The bulk of the footage comes from the 1982 San Francisco Blues Festival, and a smaller segment (shot by Les Blank) comes from the 1978 New Orleans Jazz and Heritage Festival. Interspersed with these concert shots are bits from taped interviews with Clifton, including some rare and delightful broadcast scenes on French language TV shows from stations in Lafayette, La.

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

‘There’s also a scene of Clifton playing in which everybody in the band is sporting a crown — although all are much smaller than the king’s towering model! And the concert footage! It’s absolutely superb, showing Clifton and his Red Hot Louisiana Band ripping through ‘I’m a Hog for You Baby,’ ‘Let the Good Times Roll,’ ‘Caledonia,’ ‘Clifton’s Zydeco’ and various others. On all occasions, the band is cookin’.

Seeing these performances merely reinforces the loss we all sustained when Clifton died in December 1987. But, like his records, this tape from Arhoolie (a perfect companion to the more artsy Les Blank film, ‘I’m A Hog For You Baby,’ ‘Let the Good Times Roll,’ ‘Caledonia,’ ‘Clifton’s Zydeco’ and various others are much smaller than the King’s towering model!"

*(Bob Claypool – The Houston Post)*
CLIFTON CHENIER
“The King Of Zydeco Live At Montreux”
CD/CASS 355

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

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

“...Zydeco is party music. A live recording is the best way to capture the excitement as band and audience inspire each other in the excitement of the live occasion and the sense of adrenaline and sheer enjoyment that Chenier displays throughout.” (Ray Templeton – Blues & Rhythm)

The Best Of CLIFTON CHENIER
The King of Zydeco and Louisiana Blues
CD 474

Clifton Chenier – accordion & vocals with various accompaniments. In the history of popular and vernacular music, it is usually hard to pinpoint the genesis of a new genre or style on one particular individual. But in the case of Louisiana’s Afro-American Zydeco music we actually know who invented it, established it, perfected it, acquired the masters from Margaret Chenier, and finally, we’ve got this terrific record of Chenier and his band throwing down an outstanding live set. Chenier was just about the bluesiest zydeco man who ever tooted an accordion, and this album testifies to that fact. Standard three-chord blues tunes like ‘I’m Back Home,’ ‘You Got Me Crying,’ and ‘I Got The Blues,’ which are thoroughly in the tradition of the New Orleans blues of Fats Domino, were as typical of Chenier’s repertoire as ‘Zydeco Two-Step’ or ‘Zydeco Cha Cha.’

The Floor)

CLIFTON CHENIER
“Live at Grant Street”
CD 487

15 Previously Unissued Recordings Over 70 minutes of pure Clifton
This was Clifton Chenier’s gig all the way! The undisputed King Of Zydeco was inspired and in fine form that night of April 28, 1981 when he and his Red Hot Louisiana Band were booked to play a dance at Grant Street in his home town, Lafayette, LA.

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

1.MON FAIT MON L’IDÉE (I Made Up My Mind) • 2.INTRO & YOU GOT ME CRYING • 3.WRAP IT UP, BABY • 4.WHAT AM I LIVING FOR • 5.YOU DON’T HAVE TO Go • 6.MI MARINI GRAS ZYDECO • 7.I GOT THE BLUES • 8.JOHNNY CAN’T DANCE • 9.TOUT CHACUN APES PARLER (Everyone Is Talking) & GOOD NIGHT! • 10.T’IT MAMA’S ZYDECO

“Zydeco great Clifton Chenier had this live recording done when he took his Red Hot Louisiana Band into the Grant Street Dance Hall in Lafayette, LA., in April 1981. The master tapes never translated into a release, however. Arhoolie founder Chris Strachwitz acquired the masters from Margaret Chenier in 1989, and, finally, we’ve got this terrific record of Chenier and his band throwing down an outstanding live set. Chenier was just about the bluesiest zydeco man who ever tooted an accordion, and this album testifies to that fact. Standard three-chord blues tunes like ‘I’m Back Home,’ ‘You Got Me Crying,’ and ‘I Got The Blues,’ which are thoroughly in the tradition of the New Orleans blues of Fats Domino, were as typical of Chenier’s repertoire as ‘Zydeco Two-Step’ or ‘Zydeco Cha Cha.’

CLIFTON CHENIER
“Zydeco Sont Pas Sale” – The Real Creole Zydeco
CD 9001

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

1.ZYDECO SONT PAS SALE (Snap Beans Not Salty) • 2.BUES DE MA NERSESES (Blues About My Black Gal) • 3.CHER CATIN (Dear Baby) • 4.GOING LA MAISON (Going To The House) • 5.JAN CONNETT, C’EST PAS MA FEMME (I Know She’s Not My Woman) • 6.JOLE BRONDE (Pretty Blonde) • 7.MO VEUX CONNAITRE (I Want To Know) • 8.JE SUIS EN RECOLTEUR (I’m A Farmer) • 9.JE ME REVELLIER LE MARTIN (I Wake Up This Morning) • 10.JE MARCHE LE PLANCHER (I Walk The Floor) • 11.LOUISIANA TWO-STEP • 12.WEETE RABE TO ROBE (Take Off Your Dress) • 13.ZYDECO TWO-STEP • 14.BREUX BRIDGE TOLU 15.TU LE TON SON TON (Every Now And Then) • total time: 55:23

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

CLIFTON CHENIER, Mance Lipscomb, Lightning Hopkins
“LIVE! At the 1966 Berkeley Blues Festival”
CD 484

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

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

Plus tracks by Mance Lipscomb and Lightning Hopkins. See page 20 for detailed album information.
Clifton Chenier
"Sings The Blues"
CD 9041

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


Cajun / Zydeco

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


Cajun / Zydeco

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

1. My Baby Don't Wear No Shoes • 2. I'm Coming Home • 3. I Shave My Woman • 4. Blue Flame Blues • 5. Check Out The Zydeco • 6. Harry's Big Mama Blues • 7. Let Me In Your Heart • 8. Bow-Legged Woman • 9. Banana Man • 10. I'm All Shook Up • 11. Used And Abused • 12. I'll Be Long Gone • total time: 47:16

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

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

Harry Choates
"Fiddle King of Cajun Swing"
CD 380

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


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

Octa Clark & Hector Duhon
"Old Time Cajun Music"
CD 9018

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


John Delafose & the Eunice Playboys
"Joe Pete Got Two Women"
CD/CASS 335

John Delafose – vocals and accordion; Charles Prudhomme – guitar; Joseph Prudhomme – bass; Tony Delafose – drums & rubboard; Gene Delafose – drums; and John T.T. Delafose, Jr. – rubboard. (Most of ARH LPs 1085 & 1088 plus 2 previously unissued cuts (*)


"John Delafose gets a pleasingly mellow tone from his accordions, both button and piano, and his sons, Tony and T. T., are both rub-boardists of class...it’s Delafose’s blues in English that are most impressive, being both melodically fresh – tinged with, but not stained by, pop – and verbally original. The last four tracks are live recordings from the 1981 Festival de Musique Acadenine, and their furiously energetic ‘Bop ‘til You Flop’ approach is an enjoyable contrast to the more laid back sound of the rest. I enjoyed this CD; so will you." (Chris Smith – Blues & Rhythm)
Joe Falcon • “Cajun Music, Pioneer”
CD 459

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


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

Canray Fontenot • “Louisiana Hot Sauce, Creole Style”
CD/CASS 381


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

“Canray Fontenot (1922-95). Louisiana lost a great artist and a charismatic ambassador when Creole fiddler Canray Fontenot died July 29, 1995, after a lengthy battle with cancer and diabetes. Born in ‘Anse aux Vaches on Oct. 23, 1922. Canray was a living bridge between turn-of-the-century musical styles and today’s younger musicians. His father, ‘Nonc’ Adam Fontenot, was a legendary accordion player and contemporary of Amédée Ardoin. Orphaned at a young age, Canray did manual labor all his life, yet traveled the world and won such prestigious awards as the National Heritage Award from the NEA. Canray’s unique style was blue, yet melodic. His wild slides & gravelly vocals were always accompanied by his mile-wide grin. Canray originals such as ‘Joe Pitre a deux femmes,’ ‘Les Barres de la prison’ & ‘Bonsoir Moreau’ have become standards in the Cajun & Zydeco repertoires....”

Chuck Guillory • with Papa Cairo, Preston Manuel, Michael Doucet & others.
Grand Texas
CD 473

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


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

Ludlin Darbonne’s Hackberry Ramblers • “Jolie Blonde”
CD 399

Ludrin Darbonne – fiddle; Edwin Dubon – vocals, accordion, guitar, or bass; Lennis Sonnier – vocals and guitar; Butch Ogea – vocals and bass; Maxie Sonnier – snare drum; Crawford Vincent – drums, triangle, and vocals; Glenn Croker – steel guitar, piano, and vocals; Johnny Parker – electric bas.
Ludrin Darbonne and the Hackberry Ramblers are a pioneer Cajun string band. They played their first dance in 1933 and had the first hit of “Jolie Blonde” in a western swing style in 1935. Recorded in 1963 & 1965 in Louisiana & California. Includes previously unreleased material.


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

“First Recordings: 1935-1950”

CD 7050

Luderin Darbone - fiddle & vocals; Lennis Sonnier - vocals & guitar; Floyd Rainwater - guitar & vocals; Joe Werner - harmonica, guitar & vocals; Pete Dubon - bass; Johnny Puder - bass; Danny Shreve - guitar; Floyd Shreve - guitar & vocals; etc...

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


JESSE LÉGÉ & EDWARD POULARD

“Live! at the Isleton Crawdad Festival”

CD 9031

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

Singer/accordionist Jesse Legé and Creole fiddler Edward Poulard recorded this set in front of a dancing audience at the California Crawdad Festival in Isleton. Two living legends of Cajun and Creole music mix it up in a way that captures all that is good in life! Ranging from swaying waltzes to fiery two-steps, the music pulses and resonates right at home on our front porch jamming together every night.


MAGNOLIA SISTERS

“Prends Courage”

CD/CASS 439

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

1. T’it Monde • 2. Chère Basette • 3. Sur La Bord De L’eau • 4. Les Fils À Nong Hilaire • 5. Brass Donc, Le Couche-Couche/Grand Texas • 6. Sept Ans Sur Mer • 7. The Pine Leaf Boys play traditional, home-grown Cajun and Creole music from south Louisiana, rocking both dance hall and concert settings. Each member of the band has played nearly since a child. They play music because they love it, and this is evident in their shows, and as Wilson says, “If we weren’t doing it over there on stage, we’d be right at home on our front porch jamming together every night.”


“La Musique’s 14 cuts perfectly capture their spirit…. Their looseness comes across as effortless talent as they switch up duties and play what can best be described as rollicking back-porch music. With the subtle changes in their style and the three vocalists’ distinct sounds, the fiddler’s fingers crack and cramp along, recorded on analog. It’s remarkably adherent to old styles, with its roots running deep, yet it is incredibly fresh and resoundingly vibrant.” (Nick Pitman – Times of Acadiana)

THE PINE LEAF BOYS

“Blues De Musicien”

CD 533

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

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


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

Hot Zydeco Music. Although because of their name and ages – 11 through 17 when this was recorded – you might think the Jackson Five of Zydeco, but make no mistake, this is rock solid, dance party get down Zydeco in the Clifton Chenier tradition. In fact, in the 1970’s they were Clifton’s major competition in rural Louisiana. Featuring Blues, two steps, Waltzes, Zydeco dance grooves, and the lead cut, S.A.M., a late 70’s modern, R&B dance cut….dare we say funk/disco (on Arhoolie??) Whatever, this is a classic album, recorded in 1979. Also, featuring two cuts with their dad Herbert Sam.

SAM (Get Down) (4:10) • 2. LAFAYETTE SPECIAL (2:50) • 3. LA WALZET (2:30) • 4. HEY! MAMA’ (2:40) • 5. ROLL ME BABY (3:35) • 6. GOOD ROCKIN’ SAM’S BOOGIE (4:00) • 7. GOING DOWN TO BIG MARY (2:25) • 8. SUGAR CANE PATCH (2:25) • 9. I’M A HOG FOR YOU (3:55) • 10. LAFAYETTE ZYDECO (2:10) • 11. COUNTRY BOY (3:45) • 12. S.B. • 13. (2:15)

**THE SAVOY-DOUCET CAJUN BAND**

*“Home Music With Spirit”*  
CD 389

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

1. BOSCO STOMP • 2. AUX NAT-CHITouches • 3. Quelle Estele (Which Star) • 4. LA Valse Jâme (The Waltz I Love) • 5. ONE-STEP DE CHATEAU • 6. BABY AND THE GAMBLER & THE HAPPY ONE-STEP • 7. RENO WALZET • 8. LACASSINE SPECIAL • 9. MON CHERE BEBE CROKOE (Tribute To Dennis Magers) • 10. JOHNNY ROCKIN’ DANCE • 11. LAWELL WALZET • 12. EVANGELINE SPECIAL • 13. TIT GALOPPE POUR LA POINTE AUX PINS (Ride To Pine Point) • 14. TIT S YEUX NOIRS (Little Black Eyes) • 15. PORT ARTHUR BLUES • 16. UNE VIEILLE VALSE (Hommage A Will Balla) • 17. CHERE BASSETTE • 18. MELVILLE TWO-STEP • 19. JOLIE BLONDE • total time: 68:55

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

**THE SAVOY-DOUCET CAJUN BAND**

*“Live! At The Dance”*  
CD/CASS 418


1. INTRODUCTION & LA TALLE D’ERONCLES (The Brair Bush) • 2. LA VALSE D’ORPHELIN (The Orphan Waltz) • 3. AMEEDE TWO STEP • 4. LA VALSE DU MALCHANCEUX (The Unlucky Waltz) • 5. JEUNES GENS DE LA CAMPAGNE (Young People From The Country) • 6. QUAND J’ETAI VAILLANT (When I Was A Nice Young Man) • 7. FEE PONCHEAUX • 8. DANS LA LOUISIANE • 9. PERRODIN TWO-STEP • 10. LA DANSE DE MARDI GRAS (The Mardi Gras Dance) • 11. PETITE OUI LA GROSSE (Little Bit Or Big) • 12. LA VALSE DE VACHERES (Cowboy Waltz Or My Rope And My Spurs) • 13. TWO STEP DE EUNICE • 14. LA VALSE DES REDIS • 15. HE MAM • 16. J’AI ETE A L’AU BAL • (I Went To The Dance) • 17. HOME SWEET HOME & GOOD NIGHT TWO STEP • 18. TEAR IT UP TWO-STEP • total time: 76:14

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

“Sam’s Big Rooster”

CD 481

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

1. SAM’S BIG ROOSTER (Le Gros Guimpe a Sam) • 2. BE CAREFUL, YOU’RE BREAKING MY HEART (Attention, C’est Mon Coeur Qui Va CASser) • 3. TWO STEP FOR MILTON ADAMS • 4. SHE MADE ME LOSE MY MIND • 5. MARDI GRAS JIG • 6. DURABLE • 7. LES CULOTTES A LOLLYPOP (Lollypop’s Underwear) • 8. J.B.’S WALTZ • 9.511 TRAVEL AMUSER (If You Want To Have Fun) • 10. LA BONNE VIE (The Good Life) • 11. ALOTT’S TWO STEP • 12. LA VALESE D’EVIA • 13. PARTY GIRL’S BLUES • 14. JOHNNIE GIBSON MEDLEY (“Te Maurice” & “Doc’s Fiddle”) • 15. UN TRAMP SUR LA RUE (The Tramp On The Street) • 16. HOP, SKIP, AND JUMP • 18. C’ETAIT DESSUS UN TRISTE SAMEDI (It Was on A Sad Saturday) • 19. AMEDEE TWO STEP (Two Step Pour Amadee Ardoin)

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

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

The Best Of THE SAVOY-DOUCET CAJUN BAND

CD 500

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

Three amazing musicians recorded over the course of 22 years, on one CD... Combining the solid, traditional accordion work of Marc Savoy with the acoustic fireworks of Michael Doucet (of the famous Savoy family fame) and the lifting guitar and vocals of Ann Savoy (who recently had three tracks on the soundtrack of The Divine Secrets Of A REFLECTION OF A PEOPLE, VOL. 1 by Ann Allen Savoy inspired Chris Strachwitz to produce the film J’ai Ete Au Bal (I Went To The Dance) with Les Blank (see page 49). It’s the essential book on Cajun and Zydeco music. The photos alone are worth the price! Includes artist interviews, discographies, and song lyrics, melodies, and chords transcribed and songs translated.

425 pages – available Paperback only $36.
A Cajun Boucherie and other Louisiana Traditions

AFV 201

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

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

produced by
The Arhoolie Foundation

AFV-201
30 min.

VHS video available in N.T.S.C. format only.
### “15 EARLY TEJANO CLASSICS”

**Various Artists**

**CD 109**

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


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### “THE WOMEN” (Las Mujeres)

**Various Artists**

**CD/CASS 343**

**Vivita** • **12. Las Hermanas Mendoza** • **Delgadita** • **13. Beto Villa y Su Orquesta** • **Rostita Val** • **14. Chris Sandoval** • **Una noche vacillando** • **15. Orquesta Tomás Núñez** • **Las gavitas** • total time: 40:19

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### “RAÍCES TEJANAS”

**Various Artists**

**CD/CASS 344**

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


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### “ACCORDION CONJUNTO CHAMPS”

**Various Artists**

**CD 342**

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


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### “ORQUESTAS TEJANAS”

**Various Artists**

**CD/CASS 368**


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### Tejano Roots

**“ACCORDION CONJUNTO CHAMPS”**

**Various Artists**

**CD 342**

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

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### Tejano Roots

**“THE WOMEN” (Las Mujeres)**

**Various Artists**

**CD/CASS 343**

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

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### Tejano Roots

**“ORQUESTAS TEJANAS”**

**Various Artists**

**CD/CASS 368**


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### “This collection is an important cultural statement of Mexican American aspirations during the post World War II frame...here are the musicians that helped forge the prevalent musical and cultural tastes of upwardly mobile Texas-Americans. The multi-horn arrangements of traditional simple polkas, boleros, and the ubiquitous rancheras, have a floating quality, with less emphasis on the strong beat favored by the conjuntos. This 64-minute CD is a wonderful historical review of a fascinating moment in American culture.” (Joe Compton – Dirty Linen)
This sound track album presents some of the finest musicians of the Música Norteña tradition from their performances in these two magnificent films. Both films are available on a single video cassette from Arhoolie Records (Braxos Films BF 104). See page 77.


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

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

(Kirk Robertson—Soundings)

“SOUTH TEXAS POLKA PARTY”

Varios Artistas CD 9005

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


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

“CHULAS FRONTERAS”


“A Tex-Mex masterpiece” (The Village Voice)

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

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

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

“DEL MERO CORAZÓN” (STRAIGHT FROM THE HEART)

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

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

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

28 Minutes - COLOR © & ©1976 by Brazos Films.

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

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

BF DVD 104
144 minutes total running time

Also available in VHS (without bonus features)
VHS video available in N.T.S.C. or P.A.L. formats

“CHULAS FRONTERAS” & “DEL MERO CORAZÓN”
TWO Tex-Mex Classics on one DVD

BRAZOS FILMS PRESENTS

82 MEXICO / MEXICAN-AMERICAN / TEJANO

83 MEXICO / MEXICAN-AMERICAN / TEJANO
Ybarra
Conjunto México
Nuevo Laredo • Mendoza
1917
...this has also resulted in the emergence of a ballad tradition of uniquely local focus and origin, a sampling of which can be...
An Introduction: “THE PIONEER RECORDING ARTISTS”

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

**Bruce Minsky – Record Roundup**

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

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**CD 7001**

Mexican-American Border Music Vol. 1

NARCÉNTO & TEJANO ACCORDION PIONEERS

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

**Narciso Martínez**: 1. La Chicharone (p Holiday Music)

2. Viva Mojarra (p Holiday Music)

3. Pequeño (Marzuka)

4. Requiesca (Marzuka)

5. Perdoname, Amor (Marzuka) (The Blind Fiddler)

6. El Sueño Del Ciego (Marzuka)

7. La Negra (Marzuka)

8. Se Murió La Cucaracha (Marzuka)

9. Corrido De F. Facio (Marzuka)

10. El Bola (Marzuka)

11. La Bola (Marzuka)

12. La Negra (Marzuka) (The Blind Fiddler)

13. La Bola (Marzuka) (The Blind Fiddler)

14. Corrido De F. Facio (Marzuka)

15. La Bola (Marzuka) (The Blind Fiddler)

16. Corrido De F. Facio (Marzuka)

17. La Bola (Marzuka) (The Blind Fiddler)

18. Corrido De F. Facio (Marzuka)

19. La Bola (Marzuka) (The Blind Fiddler)

20. Corrido De F. Facio (Marzuka)

21. La Bola (Marzuka) (The Blind Fiddler)

22. La Bola (Marzuka) (The Blind Fiddler)

23. La Bola (Marzuka) (The Blind Fiddler)

24. La Bola (Marzuka) (The Blind Fiddler)

25. La Bola (Marzuka) (The Blind Fiddler)

26. La Bola (Marzuka) (The Blind Fiddler)

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

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**CD 7016**

Mexican-American Border Music Vol. 3

**NOROESTE • TEJANO MUSIC, AND INTERESTING AND ENJOYABLE HISTORY LESSON FOR THE REST OF US.” (Jim Driver – Country Music Int'l)


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

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

“…evokes the traditions of the Mexican border corridor, which celebrated folk heroes and actual events. The versions presented here—are of great songs like ‘Gregorio Cortez,’ ‘Contra Bandera,’ ‘Corrido de Joaquín Murrieta,’ and ‘La Zenaida’—are in most cases the first recordings ever made of corridos and are sung mostly by regional male duets with guitar accompaniment. The CD comes with a 160-page illustrated book with notes about the history and circumstances of these classic stories. The book also includes translations of the corridos and biographies of some of the singers.” (Hispanic Magazine)

“…is a brilliant collection of the pioneers, historic recordings of 27 corridos and tragedies from the Tex-Mex border, dating from the Golden Era, 1928-1937, some as long as six minutes. There’s the first recording of ‘Gregorio Cortez,’ who in 1901 defended himself against a bunch of ‘ranches combed’ (cowardly rangers), the song for beloved Robin Hood legend Joaquín Murrieta and more. You can hear the fabulous three Madrugadores (The Early Riser), but duets are the norm, doubling or in close harmony, with guitars introducing, helping them along, ending them finely. The classic corrido composition focuses on the story, so many share tunes. Brilliant mini-booklet with history and text of each corrido, pics, broadsheets, to read as you listen—another Dick Spoutwood labour of love elegantly facilitated by Chris Strachwitz.” (Folk Roots)
“THE MEXICAN REVOLUTION”
Corridos about the Heroes and Events, 1910-1920 and beyond!
Various Artists
CD 7041-7044

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

Disc 1: Outlaws And Revolutions

Disc 2: The Pancho Villa Cycle

Disc 4: Post-Revolutionary Corridos And Narratives

Review:
“Recently, North American journalists have reported the widespread popularity of so-called narco corridos – Mexican ballads celebrating the exploits of drug traffickers – with a mixture of amusement, artistry and dismay. Perhaps these journalists, and the public they write for, would be less perplexed if they were to become familiar with this extraordinary 4 CD collection of classic corridos from the period of the Revolution and its extensive accompanying booklet. Prof. Guillermo Hernández’s (Director of UCLA’s Chicano Research Center) chronological and thematic organization of the material, as well as his concise introductory essays, make clear the historical development of the genre. Since the final quarter of the 19th century, the corrido has served as a public vehicle for the validation of group values and the construction of identities among the great masses of Mexicans whose culture has been frequently negated by elite groups laying claim to cultural authority in addition to a monopoly on political and economic power. Disc II (CD 7042) presents a comprehensive selection of ballads centering on the figure of Francisco (“Pancho”) Villa, perhaps the most widely celebrated corrido hero of all. Dr. Américo Paredes has remarked that there are essentially three Villas in the corrido tradition: legendary social bandit, historical revolutionary military leader and mythic hero who eternally defies the cultural antagonists (the Mexican elite and their foreign allies, especially the North)

(continued from previous page)

Mexican-American / Tejano
91
CD 7053

This collection of rare, historic recordings of corridos about various aspects of smuggling (not only of drugs), attempts to place the phenomenon of the currently widely popular narcocorridos in its historical and cultural contexts. By presenting these ballads from the period of the Revolution and its extensive accompanying booklet. Prof. Guillermo Hernández’s (Director of UCLA’s Chicano Research Center) chronological and thematic organization of the material, as well as his concise introductory essays, make clear the historical development of the genre. Since the final quarter of the 19th century, the corrido has served as a public vehicle for the validation of group values and the construction of identities among the great masses of Mexicans whose culture has been frequently negated by elite groups laying claim to cultural authority in addition to a monopoly on political and economic power. Disc II (CD 7042) presents a comprehensive selection of ballads centering on the figure of Francisco (“Pancho”) Villa, perhaps the most widely celebrated corrido hero of all. Dr. Américo Paredes has remarked that there are essentially three Villas in the corrido tradition: legendary social bandit, historical revolutionary military leader and mythic hero who eternally defies the cultural antagonists (the Mexican elite and their foreign allies, especially the North)

(continued on next page)
Eusebio Gallegos - accordion & lead vocals; Ariola Memo - bajo sexto & second vocals; J. Raul Torres - contrabass.


1. Ausencia Eterna (Ranchera) • 2. La Clave Morse (Ranchera) • 3. Anda Y Dile A Tu Amante (Ranchera) • 4. Alma Angelina (Vals - Instrumental) • 5. El Paseante (Ranchera) • 6. Crusando Cérceres y Atraviesos (Ranchera) • 7. Cielo Azul, Cielo Nublado (Ranchera) • 8. Te Persigue Hasta El Catre (Huapango - Instrumental) • 9. Corrido De Juan García (Corrido) • 10. Jacinto Treviño (Corrido) • 11. Bailando En Camargo (Polka - Instrumental) • 12. Raja-dose Cuerpo (Corrido) • 13. Pa’ Los Coyotes, Los Perros (Corrido) • 14. El Sapo (Reduva - Instrumental) • 15. La Muerte De Urrutia (Corrido) •

Los Alegres De Terán

“Original Recordings: 1952-1954”

CD 9048

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


Pedro Ayala

“El Monarca Del Acordeon”

CD 9022

Pedro Ayala - accordion instrumentals with various accompaniments. Pedro Ayala, along with Narciso Martinez, Don Santiago Jiménez Sr., Antonio Tanguma, Bruno Villareal and others, was a major figure of the Norteno and Conjunto music. This CD contains 2 complete albums from the 60s and 70s, plus 3 original 78 rpm sides from 1948.


To place an order call Toll Free with VISA or MasterCard: 1-888-ARHOOILIE (888-274-6654) This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471 or visit www.arhoolie.com

Mexico / Mexican-American / Tejano

Banda Salvatierra

“Esta Noche Tu Vendras”

CD 6001

Banda Salvatierra is a fine, young, popular 13 piece banda (brass band) from Northern California with vocals in the Banda Sinaloense tradition.

1. Rosita De Olivos • 2. Te Llamo • 3. Esta Noche Tu Vendras • 4. La Guapajutense • 5. Vida Tritrancada • 6. Por Que No Fui Tu Amigo • 7. Caminos De Guanajuato • 8. La Botella • 9. Riendo El Sol • 10. Anillo Grabado

Banda Salvatierra

“Asi Es La Vida”

CD 9049

Banda Salvatierra is a fine, young, popular 13 piece banda (brass band) from Northern California with vocals in the Banda Sinaloense tradition.

1. Ya No Me Busques • 2. La Gran Mujer • 3. Mi Esperanza • 4. Aquel Amor • 5. La Basurera • 6. Asi Es La Vida • 7. No Te Vayas • 8. Que Surtie La Mia • 9. Corrido De Malverde • 10. La Vida • 11. Asi Es La Vida (remix)

Music of Mexico Vol. 2: Michoacán

Conjunto Alma De Apatzingán

“Arriba! Tierra Caliente”

CD 426

Mexico’s #1 conjunto specializing in the incredible harp and fiddle music of Michoacán. (Musica de Arpa Grande, vocals with violin, harp, & guita.) The powerful rhythmic folk harp drives the group like a full rhythm section and the superb, soulful close harmony of the two voices outshine any similar vocals in American country music all backed by lovely fiddle work. (Licensed from Alborada Records, Uruapan, Michoacán.)


“Their sound is folk, with the fiddle harmonies of the harp, harp, and guitar. The rhythm is powerful and rhythmic folk harp drives the group like a full rhythm section and the superb, soulful close harmony of the two voices outshine any similar vocals in American country music all backed by lovely fiddle work. (Licensed from Alborada Records, Uruapan, Michoacán.)

The Arhoolie Boutique

See page 171 for details.
CONJUNTO BERNAL

“Mi Unico Camino”

CD 9021

Accordionist/singer/composer Paulino Bernal is one of the true superstars of Tejano Conjunto music. With his brother Eloy on bajo sexto and the addition of Rubén Pérez’s high voice, Conjunto Bernal broke the traditional barriers of this Texas dance music by introducing three-part vocal harmonies, a sound widely popular among middle class Mexicans, and incorporating an orchestra sound into their arrangements. Here are 15 original hits recorded in the 1950s with plenty of polkas showing off Paulino’s superb accordion.


Music of México Vol. 3: La Huasteca

Los CAIMANES & LOS CAPORALES DE PANUCO

“Huapangos y Sones Huastecos”

CD 431


total time: 77:19

“Los Caimanes are a Huasteca trio from Tamaulipas in Mexico. Los Caporales [are] from the same area… Both groups feature violin, jarana, huapanguera, and vocals. This isn’t standard Mariachi or Norteño music, but a more rhythmically-varied, driving, rustic sound, featuring soaring high-register violin lines, polyrhythms from the strummed instruments, and emotional vocals – particularly the gorgeous falsetto vocalizations from Los Caporales’ Salvador Artega Perez. The music’s history is contained in Dan Sheehy’s descriptive notes, and most lyrics (Spanish/English translations) are included. This is another high-quality contribution from Arhoolie’s ongoing documentation of Mexican music.”

(Kerry Blech – Victory Review)

ATTENTION: Collectors of old Mexican/Tejano/Conjunto/Norteño Records:

I have large quantities of duplicate 78s and 45s (and a few LPs) I’m willing to sell or trade.

Send your wants – but you must give me the following information:

1) LABEL • 2) CATALOG NUMBER • 3) ARTIST

I have for sale ca. 70% of discs on IDEAL and FALCON labels & some others. Mainly regional – NO POP! Records are filed by Label and catalog number.

Contact Chris Strachwitz – email: chris@arhoolie.com
Los Campesinos De Michoacán

“De Salvador Baldovinos”

CD 9035

The music of the Michoacan Hollands (Tierra Caliente) uses a variety of string instruments, harp, and voices to create a music that is simultaneously earthy and a bit otherworldly. Los Campesinos de Michoacan bring this exciting sound to disc. Recorded by Arhoolie Records’ founder and president Chris Strachwitz in California, where they lived, these tracks present one of the most beautiful folk music traditions in Mexico.

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

CD = available on CD only; CASS = available on Cassette only.
CD/CASS = available on CD or Cassette.

Los Cenzontles

“De Una Bonita”

CD 444

Los Cenzontles (The Mockingbirds) were organized in 1989 to explore traditional and popular music and dance of Mexico in a manner relevant to its young, urban members. Under the guidance of founding director Eugene Rodriguez and a growing team of master instructors this group has been remarkably prolific, and has recorded eight cassette tapes and eight compact discs to date. Los Cenzontles perform regionally, nationally wide, and they have performed and studied in Mexico many times.

This Arhoolie CD is a compilation of music from five CDs recorded between 1997 and 2000 at Los Cenzontles Mexican Arts Center, in San Pablo, California. The styles include mariachi, son jarocho, bands Sinaloense, tropical, religious alabanza and contemporary ballads. The repertory comes from traditional, popular and original sources. The mission of Los Cenzontles is not to simply preserve traditional music, but also to continue those traditions in a manner that will help maintain their vigor, creativity and relevance in our modern world.


“The best of cuts are unaffected and effective in classic styles of Mexican music, and the best are in the majority here.”
(Stacy Phillips – Rascasworld)
LOS DONNEÑOS
"Grabaciones Originales 1950-1954"
CD 9057 — COMING OCT '06
Ramiro Cavazos — lead voice & guitar or bajo sexto; Mario Montes — 2nd voice and accordion; Rafael Gaspar — string bass.

Los Donneños became major pioneering stars in the mid 1950s of the then emerging Norteno music. Ramiro Cavazos was born Mario Montes in a cantina in Donna, Texas where both men were serenading customers. Mario was a fine accordionist who also sang and the two musicians struck up a friendship. Around the time these recordings were made he still made most of his money playing weddings, quinceneras, and weekends in the cantinas. These lovingly restored historic original recordings, were the first by Los Donneños, and reflect the repertoire popular in the cantinas from 1950-1954.

I. Andando En La Parranda (Ranchera) (On a drinking spree) • 2. El Corrido De San Pedro (aka Corrido De Pepe) (Corrido) (The ballad of Pepe) • 3. La Piedra Lisa (Ranchera) (The smooth stone) • 4. No Se Porque (Ranchera) (I don’t know why) • 5. Amor Imposible (Ranchera) (Impossible love) • 6. El Corrido De Dimas De Leon (Corrido) (The ballad of Dimas) • 7. La Cantinera (Ranchera) (The bar maid) • 8. Baldomero Del Fierro (Corrido) (The ballad of Baldomero Del Fierro) • 9. Si Te Miro Con Otro (Ranchera) (If I see you with another) • 10. Pancho Gariboy (Tragedy) (The tragedy of Pancho Gariboy) • 11. Me Voy A Donde Nunca (Ranchera) (I am going where never) • 12. El Corrido Del Merendero (Corrido) (The ballad of the Merendero) • 13. La Escalera (Ranchera) (The ladder) • 14. El Suse Y Baja (Polka) (The up and down polka) • 15. El Corrido De Jose Martinez (Corrido) (The ballad of Jose Martinez) • 16. Y Baja (Polka) (Total time: 67:17)

SONIDO NARANJA
CD 9038

Freddy Fender
"Interpreta El Rock"
CD 9039

Before the Wasted Days and Wasted Nights, before the Last Teardrop Fell, Freddy Fender was a Rock ’N Roll. Call it Rock en Español, call it Tex-Mex Garage Rock, it’s a young and wild Freddy Fender singing both originals and rock & roll classics in Español. This album was originally released in the early 1960’s on the regional Texas label IDEAL. LP #136. It features all the original songs from the album and we have re-recorded the original album cover artwork.

1. Mi Nena (2:05) • 2. Que Mala (2:20) • 3. Lucy, Lucy (2:25) • 4. Dime Si Me Vas A Ver (2:35) • 5. No Esta Aquí (2:25) • 6. Acapulco Rock (2:20) • 7. Desde Que Conosco (2:30) • 8. No La Vueve A Ver (2:20) • 9. Que Soledad (2:35) • 10. Tequilita Rock (2:35) • 11. No Quiero Nada Con Tu Amor (2:00) • 12. Dices Que Me Quedes (2:00)

DON SANTIAGO JIMÉNEZ, SR.
"His First & Last Recordings: 1937-1979"
CD/CASS 414


“Is it possible to overstate the importance of Don Santiago Jiménez? His recordings from the ’30s helped spread the popularity of conjunto…. the instrumentals show a startling contrast to today’s virtuosos. There are plenty of fancy players, but you don’t often hear the popular young ones tackling complex numbers like Don Santiago’s La Tuna.” Please note that he does all this with a two-row rather than three-row accordion. …” (Mary Armstrong — Sing Out!)
Historic Mexican-American Music - Vol. 12

DON SANTIAGO JIMÉNEZ, SR. y sus Valedores

“Viva Seguir”

CD 7023

Santiago Jiménez, Sr.: accordion, guitar (1), vocal (*) y sus Valedores.

San Antonio-born Santiago Jiménez was one of the pioneer accionistas who is not only remembered for his many polkas, including “Viva Seguir” and “La Piedra,” but also for his songs like “Morena, Morenita,” “Margarita” and “Ay Te Dejo En San Antonio.” By combining his lifting accordion music with duet vocals, Santiago helped firmly establish the sound of conjunto and Norteño music in San Antonio.


FLACO JIMÉNEZ

“Ay Te Dejo En San Antonio Y Más”

CD/CASS 318

Flaco Jiménez – accordion & vocals with his conjunto. All of Flaco’s Grammy winning album ARH 3021 (except “Margarita”) plus most of ARH 3014.


“‘Ay Te Dejo’ is a delight…The bulk is from the record of the same name made in 1985, with Toby Torres on bajo sexto and harmony vocals, the running time being boosted over the hour by selections from the 1979 release ‘El Sonido De San Antonio.’ By combining his lilting accordion music with duet vocals, Santiago helped firmly establish the sound of conjunto and Norteño music in San Antonio.

Antonio. By combining his lilting accordion music with duet vocals, Santiago helped firmly establish the sound of conjunto and Norteño music in San Antonio.

Originally recorded and produced by Hymie Wolf for his RIO label in San Antonio, making Flaco’s reputation, the ones that earned him his title as “El Rey de Texas.” Recorded in San Antonio between 1955 and 1967 and licensed from Norteño/Sombrero Records.


“‘Aaaah-hoolie - Polka ‘til you die,’ could be the call here…A man who has crossed over without compromise. When he picks up an accordion dust flies as energy bounces into you. The fact is that outside of the U.K. most people have not given up couple dancing, so huapangos, cumbias, boleros, valses and polkas are the order of the day with Flaco’s irrepressible solos introducing solos whose tricky virtuoso runs are storming. In a classic set drawn from the 1960s, lyrics are down to earth, as in the rocking Mojado challenging the racial and cultural discrimination behind the green card license offer to staying with wit.” (John Farley – Folk Roots)

The Best Of FLACO JIMÉNEZ

CD/CASS 478

Here’s Flaco Jiménez at his absolute, traditional, Tex-Mex, conjunto, dance till you drop, cryin’ in your beer best. Included is a 20 page booklet with biographical notes, lyrics and translations. With Ry Cooder, Peter Rowan, Toby Torres, Fred Ojeda and more.


“It is a beautiful mix of dance music Flaco often could be heard playing in the dance halls of San Antonio. Lyrics and translations grace the booklet, which is fleshed out nicely with excellent notes by Chris Strachwitz. If you like the San Antonio conjunto sound, feast your ears on one of its finest accionistas on this CD.” (Kerry Blech – Victory Review)

FLACO JIMÉNEZ

“The Best Of FLACO JIMÉNEZ”

CD/CASS 3027

Flaco Jimenez – vocal & accordion and his conjunto with Fred Ojeda – second voice (on #1, 5, 9, 10, & 13). With Ry Cooder – guitar & mandolin (on #8, 11, 12, & 14). With Peter Rowan – vocal & guitar (on #2, & 7). With Toby Torres – vocal & bajo sexto (on #3). With Oscar Telles – vocal & bajo sexto (on #4).


“Mexicans call it ‘Norteno,’ Chicanos call it ‘conjunto.’ ‘Anglos (English speakers) call it ‘Tex-Mex.’ It is the music of Texas and northern Mexico, a fiery bar-band sound marked by its soaring accordion leads…. On his new album, Flaco Jiménez and vocalist/bajo sextist Fred Ojeda perform five songs in the style of Los Alegres de Tepan. The cuts are superb, better than anything on Jimenez’s Grammy-winning last album, ‘Ay Te Dejo en San Antonio.’ The rest of the show reveals Jimenez’s more adventurous side. Four instrumentals feature Ry Cooder on mandolin, slide guitar and bajo sexto, and Peter Rowan sings a new version of his cult classic ‘Free Mexican Airforce.’ Jimenez is in top form throughout, contributing strong vocals and dazzling accordion solos.” (Eliah Wald – Boston Globe)
SANTIAGO JIMÉNEZ, JR.

“El Corrido De Esequiel Hernández”

CD/CASS 9016

In May 1997 an 18 year old Mexican-American, Esequiel Hernández, was shot and killed while tending to his goats near Redford, Texas. The bullets came from a 22 year old soldier who was part of a U.S. Marine unit stationed in the border town to police drug trafficking activity. This tragic event, however, reversed national policy and the armed troops have been withdrawn.

1.EL CORRIDO DE ESEQUIEL HERNÁNDEZ (La Tragedia De Redford, Texas) (corrido) • 2.Dios Me Negro (Madre Querida) (cancion) • 3.POLKA POTPOURRI (medley) • 4.EL MAL QUERIDO (bunco) • 5.AMOR INGREGA (ranchera) • 6.EL ACARAC (cumbia instrumental) • 7.AMOR A LO LIJERO (ranchera) • 8.EL CORRIDO DE UN BORREGUERO (corrido) • 9.UN DÍA EN CHIHUAUHA (polka instrumental) • 10.CHIQUITITA (ranchera) total time: 39:17

“Santiago, Jr., has made his reputation by sticking to the old ways... But [in] the title track... which celebrates the corrido tradition, in which the song commentary focuses on a real event – he leaps beyond faithful reproduction to deliver a gritty telling of the death of the teenage goat-herder who was shot near the town of Redford two years ago by Marines. It’s a whole ‘mother perspective than what you’ve read in the newspaper, which is precisely what a corrido is supposed to be. It’s also a fine lead-in to an inspired collection of romantic love songs, bouncy polkas, cumbias, and rancheras so compelling that it’s almost enough to make one forget Junior’s older brother, Flaco...” (Joe Nick Patoski – Texas Monthly)

ESTEBAN “STEVE” JORDAN

“The Many Sounds of Esteban ‘Steve’ Jordan”

CD/CASS 319

Esteban “Steve” Jordan – accordion & vocals and his conjunto. (All of ARH LP 3023

1.LA TRAGICA • 2.EL CHUPÓN • 3.PAJARITO NEGRO • 4.FALTA TU AMOR • 5.MALDITA TU SUERTE • 6.SIEMPRE HACE FRIO • 7.HAZME CASO • 8.LAS CORONELAS • 9.EL CASTIGADOR • 10.MUJER SIN ALMA • 11.LAS CORONELAS • 12.ESPELLITA DEL NORTE • 13.MIDNIGHT BLUES • 14.JAMAS Volveré • 15.EL RANCHO GRANDE • 16.EL CORRIDO DE JHONNY EL PACHUCO • 17.LA PARADA • 18.VUELA LA PALOMA • 19.TOGETHER AGAIN • 20.MORE PRETTY GIRLS THAN ONE • total time: 62:54

“Steve Jordan is Flaco’s equal as an accordion virtuoso and innovator, though his determination to do his own thing on his own patch has limited his international profile. Arhoeole have served up an interesting confection by tagging on to the ‘Jhonny El Pachuco’ album some mostly uncredited material recorded in 1963, when a twenty-year old Jordan was already an instrumental whiz. The older tracks are notable for searing harmony singing between Jordan and Virginia Martínez, and you can hear much of Steve’s fast and frigtheningly precise accordion style already in place. The material and treatment, though, is typically traditional in comparison with the later stuff, on which liberties are taken with repertoire (two C&W tracks), infusions of jazz and rock, and Jordan’s battery of accordion effects pedals.” (Brian Peters – Folk Roots)

SANTIAGO JIMÉNEZ, JR.

“El Meró, Meró de San Antonio”

CD/CASS 137

Santiago Jiménez – accordion & vocals with Juan García – bajo sexto and Juan Viesca – bass. (The best of ARH LPs 3016, 3017 & 6 previously unissued (*)

1.ESTER DE MI AMOR • 2.LOS BARRANDELES DEL PUENTE • 3.PÁ QUE ANDAS DICIENDO • 4.CHUPA • 5.MORENA, MORENETA • 6.CALIFORNIA POLKA • 7.FLORENCIA • 8.PORQUE ERES MUJER CASADA • 9.EL ALCARÁN • 10.POR QUÉ MI DEJAS • 11.TEJANO HUAPANGO • 12.LOS HUJALOTLES • 13.CADA VEZ QUE CAE LA TARDE • 14.NEGRA AUSENCIA • 15.Rosa De San Antonio • 16.MERCADO DEL PASO • 17.EL TÓRRO DE MI RANCHO • 18.POR MI MUJER • 19.CUMBIA NOCTURNA • 20.ATONTECITO • total time: 66:41

“Not only is the collection superb cantina dancing music, but this more traditional slant on Tex-Mex is perfect for Sunday polka instrumental (medley) – accordion & vocals with


17. More Pretty Girls Than One...” (John McCord – Roots & Rhythm)

SANTIAGO JIMÉNEZ, JR.

“Purely Instrumental”

CD/CASS 466

1.TOCATE OTRA VEZ (polka) • 2.María Te Quiero (polka) • 3.A BAILAR OTRA VEZ (vals) • 4.LOS CABALLITOS (polka) • 5.LA PALOMA (danzon) • 6.BUENAS TARDES (vals) • 7.NUESTRO AMOR (vals baijo) • 8.ADIOS MUCHACHOS (tango tejan) • 9.EL CASINO (polka) • 10. LOS ARBOLITOS (redova) • 11.EL TRENECITO (polka) • 12.YOLANDA (vals) • 13.LAS COPETONAS (polka) • 14.SOÑANDO CONTIGO (vals) • 15.EL BRIQUEUTOS (polka) • 16.LAS POLKAS DE ALEMANIA (polka) total time: 50:41

“... a set of instrumentals, and one that stresses the centrality to Jiménez’s music of playing for dancers; the play-list consists of nine polkas, four waltzes, a reedov, a tango and a danzón. There’s no self-indulgence in Santiago’s playing; there is enormous technical skill, which sometimes its expression in flashy licks, but they’re all played ‘for your dancing pleasure,’ never as theatrics for their own sake. His accompanists (bajo sexto, string bass, and drums) do a fine, unobtrusive job, too, and the result is a CD of dance music that’s strict tempo, and yet swings like nobody’s business; it goes straight to the heart by way of the feet.” (Chris Smith – Blues & Rhythm)

VALERIO LONGORIA

“Caballo Viejo”

CD/CASS 336

Valerio Longoria – accordion & vocals and his conjunto. (include two sons and a grandson).

1.ME VAS A OLVIDAR • 2.EL CANOERO • 3.PÁ QUE ME SERVE LA VIDA • 4.POR RETENERTE • 5.LA REPETIDA • 6.LA LÍA • 7.EL MACHO • 8.EL CABALLO • 9.NEGRA TRACCIÓN • 10.OJOS VERDES MAR • 11.EL POLQUERITO • 12.EL ARRANCATE • 13.EL ZOQUEITAL • 14.EL NEGRO • 15.EL TORQUERO • 16.ESCASA MUJERA • 17.EL LUCERO • 18.EL ESTOY PERDIDO • 19.NEGRO DESTINO • total time: 59:38

“Traditional conjunto gleams on Mr. Longoria’s ‘Caballo Viejo.’ Though Mr. Longoria, who now lives in San Antonio, is known as an innovator — among other things, he helped introduce Colombian Cumbias to conjunto — the music he and his band play is much more traditional than that played by younger conjunto bands, which trade accordions for synthesizers. Yet Mr. Longoria still keeps an eye on more commercial pop music... On the record, he and his group... play rancheras, cumbias, boleros, polkas and redowas, reflecting the makings of Texas in the early 1980s: Mexicans, Americans and German immigrants. Though he can sing in English, the songs, mostly about love, are all in Spanish; but his audience, Americans, understand them just fine.” (Peter Watrous – New York Times)
Los Mariachis was the number one group in Mexican-American Music in the 1930s. Led by the charismatic Pedro J. González: reluctant revolutionary, musician, songwriter, band leader, radio star, social activist, and convict, they were the first big stars of Mexican-American music and famous radio personalities in Southern California and the Southwest. This CD includes a 24 page booklet with complete historical notes, rare photos and song transcriptions and translations. First time on CD!

1. SUEÑOS DE ORO (Dreams Of Gold) (canción-bambuco) • 2. SONORA QUERIDA (Beloved Sonora) (canción) • 3. MAÑANAS DE REFUGIO (Solano) (corrido) • 4. EL PRESIDARIO (The Convict) (canción) • 5. HAS RECUPERADO (Remember When) (canción) • 6. LA BALADA PARA EL CONDE (canción) • 7. QUE TENDRÁS YO? (What's The Matter With Me?) (canción) • 8. PÁJAROS BLANCOS (White Dove) (canción) • 9. ME HÉ SOÑADO (I Have Dreamed) (canción) • 10. LAS PAJASAMAS (The Pajamas) - Part I • 11. LAS PAJASAMAS (The Pajamas) - Part II • 12. SOÑÉ QUE FUT CASADO (I Dreamed I Was Married) (canción) • 13. CORRIDO DE JUAN MéRUETA - Part I • 14. CORRIDO DE JUAN MéRUETA - Part II • 15. COMO ME PÁGAMOS MAL (How You've Mistreated Me) (canción) • 16. VAMOS A HACER UN CONVIERNO (We're Gonna Make A Deal) (canción) • 17. LA BELLA MARÍA (Beautiful Maria) (danza) • 18. A MI PRIMERA AMIGA (To My First Love) (canción) • 19. CORRIDO VILLISTERA (Ballad Of The Villista Soldier) (canción) • 20. POEMAS DE MI PATRIA (Poems Of My Country) - Part I • 21. POEMAS DE MI PATRIA (Poems Of My Country) - Part II • 22. LA PARRANDA (Carousing) (corrido) • 23. CORRIDO DE PEDRO J. GONZÁLEZ - Part I • 24. CORRIDO DE PEDRO J. GONZÁLEZ - Part II • total time: 77:30

“During the Great Depression of the 1930s, Los Mariachis (The Early Risers) became the most popular group in the field of Mexican-American music. Their fame first spread throughout Los Angeles and southern California via their daily radio broadcasts and then throughout the southwest via record sales and juke box play. Los Mariachis were the first stars of Mexican-American music, rivaled only by La Alondra de la Frontera, Lydia Mendoza, who started her career about the same time in Texas. The history of Los Mariachis began in the late 1920s when the fascinating personality Pedro J. González started to organize musical groups in Los Angeles and began regular daily radio broadcasts. He soon became an outspoken activist against the indifferent massive deportation of Mexican-Americans during the Depression, was framed, sent to the penitentiary and eventually deported. Los Mariachis however continued without him well into the 1940s.” (from the notes by Chris Strachwitz and Zac Salen)

“These are the historic first recordings of Pedro J. González and Los Mariachis (the ‘early risers’). Their immense popularity grew from daily radio broadcasts at dawn to the marginalized working-class Mexican-American communities of Los Angeles, and jukebox exposure and record sales in farm-worker communities throughout Depression-era southern California. The music’s sonorous vocal harmonies and brightly arpeggiated guitar manifest, covering a range of folk and contemporary Mexican canciones and corridos, along with original González compositions. But this is more than pleasing music. González used his talents and airwave access to agitate for social justice for Spanish speakers in the southwest, predictably running afoul of white authority. In 1934, in full career, he was framed on concocted charges that brought six years’ imprisonment, prompting Los Mariachis to respond with ‘Corrido de Pedro J. González’ (which closes the CD). Deported to Mexico in 1940, González resumed his radio persona in Tijuana, broadcasting across the border for the next thirty years. The album’s thorough research and documentary photos, Arhoolie hallmarks, place González’s resonant musical talents in the antagonistic political context of their cultural genesis, making this attenatively restored title an essential addition to Mexican-American discography and social history.” (Michael Stone Rootsworld)
MARIACHI LOS GAVILANES DE OAKLAND

“El Auténtico”
CD/CASS 7012

Mexican Pioneer Mariachi Vol. 2

1. LA NEGRA (son abajeño) • 2. DE MASANA EN ADENLTE (canción tapatía) • 3. GUADALAJARA (son) • 4. EL PAJARO CARDENAL (son) • 5. ANDO TROMANDO (canción) • 6. EL MARIACHI (canción son) • 7. LAS COPETONAS (son) • 8. EL RANCHERO (son) • 9. EL PASAJERO (son) • 10. MIS PUGAS (canción) • 11. EL BORRACHO (son) • 12. EL PATIOPELO MARIACHI (son) • 13. LA ROSITA (huapango) • 14. ME VOY PARA EL NORTE (coro) • 15. EL TIRADOR (son jalisciense) • 16. LA PRIMAVERA (canción ranchera) • 17. EL Distinguido (son abajeño) • 18. LA CARRERA (canción) • 19. LA MODESTA (corrido) • 20. EL CARRETERO (son) • 21. EL JABALI (son) • 22. LA MARIAQUITA (son abajeño) • 23. MI TIERRA (son abajeño) • 24. EL CAPULINERO (son) • total time: 75:58

“...Marmolejo’s tunes may sound vaguely familiar to you, as if you’ve heard them in an indirect way. This would not be a surprise, as Mariachi Tapatio was at one time the most popular in Mexico. They were featured in a number of films, played on the mega-watt Mexican radio stations and made many recordings. The majority of the recordings date, experts guess, to 1937. The vocal style is more subdued than today, but with great harmonies, much more in tune than the earlier bands. Many chestnuts of the mariachi repertoire including ‘Guadalajara’ are included among the 24 selections. Mariachi Tapatio is credited with making the trumpet an acceptable part of a mariachi band. Until Tapatio’s popularity, the people were stubborn in support of strictly string bands.” (Mary Armstrong – SingOut)

MARIACHI VARGAS DE TECALITLAN

“The First Recordings, 1937-1947”
CD/CASS 7015

MARIACHI VARGAS de Tecalitlan, founded almost 100 years ago, became known as “The World’s Greatest Mariachi” during the 1950s. The performances on this CD are the group’s historic first recordings from 1937 - 1947. CD includes 32-page booklet with song transcriptions and translations, historic photos, & their history by Jonathan Clark.

1. EL BUQUE • 2. EL TREN • 3. LA VIOLINERA • 4. SENERANA RANCHERA • 5. ERES LA MÁS CONSENTIDA • 6. EL RIFLEIRO • 7. LUPEITA • 8. EL JILGUERILLO • 9. EL MARIACHI • 10. SANTA ANITA • 11. LA VIQUILLA • 12. LAS ALAZANAS • 13. EL SÚCHIL • 14. LA MARIAQUITA • 15. EL OZPIOTE MARIACHI • 16. SOBRE LA MONTAÑA • 17. EL CUERVO • 18. EL CABLEO • 19. EL TORO VEJEO • 20. EL JABARE TAPATÍO • 21. EL AMIGO • 22. EL GAVILANCILLO • 23. EL CHUIATECO • 24. CAMINO REAL DE COZUMEL • total time: 70:10

“...[Arthoorie, the] archival label outdoes itself on this sparkling 24-song compendium of galling songs and rancheras from “The World’s Greatest Mariachi.” The sound restoration of original 78s is superb, not to mention Jonathan Clark’s informative liner notes on the history of mariachi.” (Billboard)

“Toro Viejo” de Oakland have been a San Francisco Bay Area institution since before 1992, when they were first released by Arthoolie on cassette. Lupe Madrigal, usually playing guitarro and singing, provides most of the organization and a lot more of his spirit that make this 10 piece mariachi shine out among the other mariachis that make their living playing for private parties and working the tables of the bars and restaurants of the Bay Area barrios of East Oakland and Redwood City, California.

1. NO COMPRO AMORES (I Don’t Buy Love) (Vals-Ranchera) • 2. SAN JUAN HUETAMO (Son) • 3. ME LO DIJO MI MADRE (My Mother Told Me) (Vals-Ranchera) • 4. CORRIDO DEL MONO (Tragedy in Palo Alto) (Ballad of the Monkey) (The Tragedy in Palo Alto) (Corrido) • 5. TRAGEDIA DE HERACLIO BERNAL (The Tragedy of Heracleio Bernal) (Corridos) • 6. EL RANCHERO CHIDO (The Elegant Rancher) (Cumbia) • 7. LOS TRAFICANTES DE MICHOACAN (The Trafficciers of Michoacan) (Corrido) • 8. LAS HIGUERAS (The Fig Tree) (Ranchera) • 9. EL TREN (Son) • 10. POR UN BESO (For a Kiss) (Vals-Ranchera) • 11. ARIÑA PICHARDO (Son-Instrumental) • 12. MUJER INGRATA (Danzon) • 13. AGUILA DOBLE (Ranchera) (Vocal by Raul & Juan Gonzalez) • 14. TRAGEDIA (Ranchera) (Vocal by Raul & Jose Vela) • 15. TENDRIAS RAZON (Danzon) • 16. LA MARIQUITA • 17. ARRANCAME EL CORAZON (Danzon) • 18. EL BUQUE • 19. ME LO DIJO MI MADRE • 20. EL TREN • 21. LA REINA DE SAN BENITO • 22. SI FUE POR ESO • 23. FLORESCITA • 24. SIN HABER POSE QUE • 25. LA DESVELADA • 26. ENAQUIS ALMEJONADAS • total time: 65:53

“Narciso Martínez was possibly the most influential pioneer of the conjunto accordion. Figuring that the rhythm and bass lines of his music could be provided quite adequately by the bajo sexto, Martinez left the bass buttons of his box gathering excitement and emotion of these early years of Tejano music.

El Roco Martín was accused of murder in 1951. He was eventually acquitted, but never forgot his term in the slammer. In 2001 he was awarded “Father of the Texas-Mexican Conjunto” by the Texas Folklife Commission, but it was too late to accept it. “An ex-con with a heart of gold,” said former DJ from Austin, DW Martin. “He helped me out of the dumps.”

RAUL “EL ROCO” MARTINEZ

“Duo Alegre”
CD 9029

1. LA CHULADA • 2. VISITA MIA • 3. SALUDAMOS A TEXAS • 4. AMOR DE MADRE • 5. DEL VALLE A SAN ANTONIO • 6. LUCERO • 7. LA ESTRELLITA • 10. MEDALLA DE DIOS • 11. FLOR DE MEXICO • 12. SILENIO DE LA NOCHE • 13. CHUCHINHA BONITA • 14. ALICE Y SAN DIEGO • 15. PARA SIETE PULGAS • 16. SAN ANTONIO • 17. PETRITA • 18. PATRICIA • 19. MALGRADECIDA • 20. LOS ABROLLOS • 21. LA REINA DE SAN BENITO • 22. SI FUE POR ESO • 23. FLORESCITA • 24. SIN HABER POSE QUE • 25. LA DESVELADA • 26. ENAQUIS ALMEJONADAS • total time: 65:53

MAYA Y CANTÚ

“El Primero Conjunto Norteño Famoso”
Corridos y Canciones de la Fronteras, 1946-1949
CD 9013

Jesus Maya and Timoteo Cantú were the first widely popular and famous norteño duet along the Texas-Mexican border. They sang in duet accompanied by accordion and bajo sexto and created the sound that, to date, dominates not only Tejano music, but Mexican ranchera and norteño music. These recordings were originally issued on Ideal Records and are reissued here for the first time.

1. ABRUÑULLA CÓGULO (corrido) • 2. TENGÜO UN AMOR (corrido) • 3. CANELO DE LA PALMTA (corrido) • 4. AGUIE DE LOS AMANTES (corridos) • 5. DIOS EN LA VIDA (corrido) • 6. LA BARRANGA (polka) • 7. PEDRO NEVAREZ (corrido) • 8. EL MODATO (corrido) • 9. LOS ALAMITOS (corridos) • 10. EL TREN (corrido) • 11. YA TENGÜO OTRO AMOR (corridos) • 12. SÓY ERIANTE (corrido) • 13. JACINTO TREVINCO (corrido) • 14. LA VOZ DE MI MADRE (corrido) • 15. MIRA LUISA (corrido) • total time: 43:43

NARCISO MARTÍNEZ

“Father of the Texas-Mexican Conjunto”
CD 361


1. MUCHACHOS ALEGRES • 2. LA CHULADA • 3. VISITA MIA • 4. SALUDAMOS A TEXAS • 5. AMOR DE MADRE • 6. DEL VALLE A SAN ANTONIO • 7. LUCERO • 8. EL LUCERO • 9. LA ESTRELLITA • 10. MEDALLA DE DIOS • 11. FLOR DE MEXICO • 12. SILENIO DE LA NOCHE • 13. CHUCHINHA BONITA • 14. ALICE Y SAN DIEGO • 15. PARA SIETE PULGAS • 16. SAN ANTONIO • 17. PETRITA • 18. PATRICIA • 19. MALGRADECIDA • 20. LOS ABROLLOS • 21. LA REINA DE SAN BENITO • 22. SI FUE POR ESO • 23. FLORESCITA • 24. SIN HABER POSE QUE • 25. LA DESVELADA • 26. ENAQUIS ALMEJONADAS • total time: 65:53

...Narcisco Martinez was possibly the most influential pioneer of the conjunto accordion. Figuring that the rhythm and bass lines of his music could be provided quite adequately by the bajo sexto, Martinez left the bass buttons of his box gathering excitement and emotion of these early years of Tejano music.

"Father of the Texas-Mexican Conjunto"
**El Ciego Melquiades**

*(the blind fiddler)*

“San Antonio House Party”

**CD 7045**

El Ciego Melquiades – fiddle with unknown guitar, violincello, and string bass (clarinet on track #7). Recorded in San Antonio, Texas, between 1935 and 1950. El Ciego is a bit of a mystery, as not much is known about “the Blind Fiddler.” But this classic fiddle music that he recorded is truly delightful.


**Las Hermanas Mendoza**

*“The Mendoza Sisters – Juana & María”*

**CD 430**

Juana and Maria Mendoza were raised in the musical family that included Lydia Mendoza. The selections on this CD represent the finest of their Asteca recordings from 1946-1952. Sister Lydia backs them on guitar.


“Down and out in a Mexican cantina in 1946 San Antonio, you may have heard the Mendoza sisters sing these grief-ridden love ballads. This was a time when traveling variety tent shows called carpas took entertainment to farm and barrio communities, and when the words pachuco and Chicano were still derogatory. Juana and Maria Mendoza follow the traditions of Mexican ranchera music with a prominent 12-string guitar (played by sister Lydia) and gutsy vocals…These are songs of love, betrayal, of prominent figures of the time, and of cultural affirmation. A bilingual songbook includes most of the lyrics. ‘Los Pachucos’ is surprising and fascinating for its use of the colloquial Spanglish of the time and for its contempt of extravagantly-dressed youths. Also, listen to ‘El Resbaloso’ for an ‘I’ve had enough, I’m getting rid of you’ stand against male chauvinism.” (Adolfo Guzman Lopez – Option)

**Tejano Roots**

**Lydia Mendoza**

*“The First Queen Of Tejano Music”*

**CD 392**

This CD showcases Lydia performing with the best orquestas, conjuntos and tríos that South Texas has ever produced. Recorded “Live” at a concert in Berkeley, CA, in 1982. Lydia Mendoza has been the most enduring and widely loved female singer-guitarist in the Mexican music tradition on both sides of the border. Her remarkable career has spanned well over half a century. All selections previously unreleased.


**Tejano Roots**

**Lydia Mendoza**

*“La Alondra De La Frontera – Live!”*

**CD 490**

Lydia Mendoza – vocals, and 12 string guitar. Recorded “Live” at a concert in Berkeley, CA. in 1982. Lydia Mendoza has been the most enduring and widely loved female singer-guitarist in the Mexican music tradition on both sides of the border. Her remarkable career has spanned well over half a century. All selections previously unreleased.


**Records of Lydia Mendoza**

*“La Alondra De La Frontera con Orquesta Falcon”*

**CD 513**

Lydia Mendoza – vocals (& 12 string guitar on many selections) accompanied by Orquesta Falcon including accordion, mariachis, etc. Original recordings made by Falcon Records, McAllen, Texas ca. early1970s. All selections previously unreleased.


...she is, beyond argument, the greatest singer and most popular and enduring star Texas has ever produced …Mendoza has recorded well over 1000 songs…making it well-nigh impossible to compile a single representative album, but this one has a particular charm and purity. Recorded in 1979 at her daughter’s home in San Antonio on Chris Strachwitz’s classy field recording rig, Mendoza, warmed up from an afternoon concert, accompanies herself on 12-string guitar, and sounds like she’s in your own sitting room. The 19 songs include rancheras, corridos, a tango, a bolero, Don Santiago Jiménez’ ‘Margarita, Margarita,’ a paso doble, her own ‘Amor Bonito’ and a version of one of her biggest hits, ‘Besando La Cruz.’ The feeling and emotion Mendoza can convey in song, are so intense that ignorance of Spanish is simply not a problem, her power and passion transcends language…” (John Conquest – Music City, Texas)
LYDIA MENDOZA: A FAMILY AUTOBIOGRAPHY

Compiled and introduced by
Chris Strachwitz and James Nicolopulos

410 pages—Lydia, family, and friends tell their story of making it as singers, musicians, and entertainers. Includes a 49-page discography listing all the hundreds of recordings made by Lydia and her family.

"Lydia Mendoza: A Family Autobiography" chronicles the career of the famed Mexican-American singer and her family of musicians and vaudevillians, from the "jazz age" of the 1920s through the depths of the Great Depression, World War II and the booming postwar era. Lydia Mendoza, one of the first Spanish-language vernacular singers and recording stars of the Southwest, is this century's most outstanding and renowned figure in Mexican-American music. In her long, groundbreaking career, Lydia Mendoza united the intimate, family-centered character of northern Mexico with the more polished and commercial performances that typify dance hall, theatrical and recording music from the 1930s to the present.

The story of Lydia Mendoza and her family is not the usual show-business rags-to-riches tale, but really the struggle of a Mexican family that fled the revolution at home to struggle for economic and cultural survival in the United States. They worked as field hands, traveled like gypsies, played and sang for pennies at the marketplace.

A child singer and musician, she was discovered by the first recording companies to capture songs and talents of the Mexican common folk and make them accessible to working-class people throughout the Spanish-speaking hemisphere. Lydia Mendoza became "La Cancionera de los Pobres" (The Songstress of the Poor) and "La Alondra de la Frontera" (The Meadowlark of the Border). This is her story and that of her family, as told over a period of ten years to a team of interviewers headed by Chris Strachwitz, one of the leading collectors and chroniclers of Mexican-American music. "Lydia Mendoza: A Family Autobiography" is written in the conversational style of dictated narrative that is most readable for those interested in the history, music, ethnomusicology, theater, women's history and popular culture of Hispanic peoples. The book is illustrated with transcriptions of songs, vaudeville sketches and historic photos, and it also includes an extensive, all-inclusive discography and notes.

Review:
"From the early 1970s, when Chris Strachwitz of Arhoolie committed himself to issuing recordings of Mexican-American music from the Texas borderlands, he became aware of the profound regional respect for Lydia Mendoza. Her records had become popular not only in her home territory, but among Mexican-Americans throughout the U.S.A. and had achieved success in Mexico and elsewhere in Latin America. The special affection for Lydia Mendoza in the Spanish speaking community of Mexican descent in the United States was a primary catalyst for the compilation of this autobiography. Another, of course, was the quality of her recorded and live performances.

The book is built around a series of interviews with Lydia, her brothers and sisters, and others associated with the family. Most of the autobiographical conversations took place in Spanish and have been carefully translated into English from tape recordings made at the time of the interviews. Important passages are presented in both Spanish and English. Special attention has been given to this endeavor; leads have been pursued and substantiating evidence for particular events located wherever possible. This labour of love has been over ten years in preparation. The translations are the work of the book's co-author, James Nicolopulos.

The 11 chapters are arranged as a chronological documentary. The starting point is the life of the Mendoza family (Lydia's parents) in the eyes of their children. Their attempts to earn a living as segregated Mexican-Americans in the United States are described and how and when the family began entertaining with their music and making careers for the family, Lydia, and her sisters (details of which are in the accompanying discography). The family also took to the road, presenting vaudeville skits along their music, at cinemas and theaters across the states where Mexican-Americans settled in the U.S.A. Words to several of the sketches and a number of songs made popular by Lydia are presented in Spanish and English.

The profoundly influential Lydia mother, Leonor, on her children is established, and her role in sustaining the family vaudeville show is explored. The profound influence of vaudeville skits alongside their music, at cinemas and theatres across the states where Mexican-Americans settled in the U.S.A.

..."Mal Hombre," was the first of her solo recordings and became her theme song. It is a mournful tune about a coldhearted man who loves a young girl and cruelly damps her...on most of the tracks, Mendoza sings strongly to the sole accompaniment of her own twelve-string guitar...The booklet includes the lyrics with translations, so even a gringo can understand how sad these beautiful songs are. An excellent collection of historic recordings by one of the greatest Mexican-American singers; highly recommended." (Elaine Bradtke – Sing Out!)

LYDIA MENDOZA

"Vida Mía"

CD 7008

Known as the "Songstress of the Poor", Lydia Mendoza captivated and inspired fellow Tejanos of south Texas with her songs of love, betrayal, and hardship. These early recordings (1934–39) of boleros, tangos and canciones will hit the floorboard in any language. With the exception of a few recordings with her family (on which she plays the violin), Lydia accompanies herself with the rich lonesome sound of her 12 string guitar. Booklet includes complete lyrics in Spanish with English translations. (Volume 2 of her first recordings)

1. Cosas Que Suceden (bolerito son)
2. Desde Que Te Viste (tango)
3. Sueno (danza)
4. Pajarito Herido (rumba)
5. Novillero (cuatro)
6. Mi Casa (tango)
7. De Donde Vengo (tango)
8. No Puedo Dejar De Te Esperar (danza)
9. Dimi Mal Hombre (tango)
10. No Puedo Dejar De Te Esperar (canción)
11. La Jalea (tango)
12. No Puedo Dejar De Te Esperar (danza)
13. Mucho Menos Esperanza (danza)
14. Porro (bulerito)
15. Quisiera Ser (mestiza)
16. Todo Por Ti (canción)
17. No Puedo Dejar De Te Esperar (canción)
18. No Puedo Dejar De Te Esperar (tango)
19. La Jalea (tango)
20. Mi Casa (tango)
21. Mi Casa (tango)
22. Mi Casa (tango)
23. Mi Casa (tango)
24. Mi Casa (tango)
25. El Cielo (canción)

"These are her earliest recordings, but each one reveals why she is considered one of the most important figures in Mexican-American and Tejano music. Lydia Mendoza united Mexican-American singer and her family of musicians and vaudevillians, from the "jazz age" of the 1920s through the depths of the Great Depression, World War II and the booming postwar era. Lydia Mendoza, one of the first Spanish-language vernacular singers and recording stars of the Southwest, is this century's most outstanding and renowned figure in Mexican-American music. In her long, groundbreaking career, Lydia Mendoza united the intimate, family-centered character of northern Mexico with the more polished and commercial performances that typify dance hall, theatrical and recording music from the 1930s to the present. The story of Lydia Mendoza and her family is not the usual show-business rags-to-riches tale, but really the struggle of a Mexican family that fled the revolution at home to struggle for economic and cultural survival in the United States. They worked as field hands, traveled like gypsies, played and sang for pennies at the marketplace. A child singer and musician, she was discovered by the first recording companies to capture songs and talents of the Mexican common folk and make them accessible to working-class people throughout the Spanish-speaking hemisphere. Lydia Mendoza became "La Cancionera de los Pobres" (The Songstress of the Poor) and "La Alondra de la Frontera" (The Meadowlark of the Border). This is her story and that of her family, as told over a period of ten years to a team of interviewers headed by Chris Strachwitz, one of the leading collectors and chroniclers of Mexican-American music. "Lydia Mendoza: A Family Autobiography" is written in the conversational style of dictated narrative that is must reading for all of those interested in the history, music, ethnomusicology, theater, women's history and popular culture of Hispanic peoples. The text is illustrated with transcriptions of songs, vaudeville sketches and historic photos, and it also includes an extensive, all-inclusive discography and notes.

The book is built around a series of interviews with Lydia, her brothers and sisters, and others associated with the family. Most of the autobiographical conversations took place in Spanish and have been carefully translated into English from tape recordings made at the time of the interviews. Important passages are presented in both Spanish and English. Special attention has been given to this endeavor; leads have been pursued and substantiating evidence for particular events located wherever possible. This labour of love has been over ten years in preparation. The translations are the work of the book's co-author, James Nicolopulos.

The 11 chapters are arranged as a chronological documentary. The starting point is the life of the Mendoza family (Lydia's parents) in the eyes of their children. Their attempts to earn a living as segregated Mexican-Americans in the United States are described and how and when the family began entertaining with their music and making careers for the family, Lydia, and her sisters (details of which are in the accompanying discography). The family also took to the road, presenting vaudeville skits along their music, at cinemas and theatres across the states where Mexican-Americans settled in the U.S.A. Words to several of the sketches and a number of songs made popular by Lydia are presented in Spanish and English. The profound influence of Lydia mother, Leonor, on her children is established, and her role in sustaining the family vaudeville show is explored.

A study in depth, there is much to reward the reader in this treatment. Chris Strachwitz draws a parallel with the Carter Family in the profound influence and respect received by the Mendozas throughout their long careers. There are, of course, other parallels: for example, African-American singers on the segregated black vaudeville circuit, and itinerant black songstresses performing as street corners (the Mendozas, in contrast, started recording). It is this spectrum of activity (and experience) that provides the mainstay and attention of the book.

Tied to the history of Mexican-Americans in the U.S.A. (yet separated by particular achievement), this autobiography of Lydia Mendoza is an especially valuable document. It is diminished only by the lack of an index (a very bad omission for such an important work). Recommended to all with an interest in vernacular music in the Americas, and to those who think jazz, blues or country music are the only important vernacular traditions to have their origins in North America. Essential!" (John H. Cowley – Musical Traditions)
Los Montañeses del Alamo

“First Recordings: 1940 - 1950”

CD 7021

Los Montañeses del Alamo are perhaps one of the last remaining esquemata tipicos who are still extant today, and if still in the eyes of the professional calendar, as they have remained true to their older tradition. A flute (Pedro Mier) and a violin (Nicandro Mier) were the lead instruments when the group made their first recordings (#1-8 on this CD) accompanied by Jaime Mier on bajo sexto and Wenceslao Moreno on bass. A saxophone was soon added and to this day the group tries to maintain this sound.

1. BAILANDO (polka) • 2. POBRE DE MI (chotin) • 3. DOS CERES (cancion) • 4. DEL ALAMO A SAN FRANCISCO (polka) • 5. LEO NUEVO DEDISTRIBIDO (cancion) • 6. VAMOS A LA ADUANA (chotin) • 7. MORENITA ENCANTADORA (cancion) • 8. MI SUSANITA (polka) • 9. EL HUERTO (huapango) • 10. VAMOS A LA ALBERCA (chotin) • 11. ADIOS (adios cancion) • 12. YAMAS CON DIOS (cancion) • 13. NO VES MUJER (cancion) • 14. ASI SON LAS MUJERES (cancion) • 15. HUMILDE CORAZON (cancion) vocal: Carmen y Jaime • 16. EL NOPALITO (polka) • 17. LA BURRITA (cancion) vocal: Jaime Mier • 18. ENTRE AMIGOS (choset) • 19. LA RECEN PIENDE (polka) • 20. YO NACI PA' QUEBRERTE (cancion) • 21. EL PRECIOSITA (polka) • 22. MI PRIETA LINDA (polka) • 23. VAMOS AL FANDANGO (val) • 24. MI VIDA (cancion) • 25. ALAMO POLKA (polka) • 26. EL CORRIDO DE ARNULFO GONZALEZ

Los Pinguinos del Norte

“Trovadores De La Frontera”

CD 9024


1. EL CORRIDO DE JUAN GARCIA • 2. ERRANTE PASAJERO (Ranchera) • 3. LA ATASCADA (Redova - instrumental) • 4. EL CHOCOLATE (Corrido) • 5. EL ROBO DE CHOCOLATE (Corrido) • 6. EL PATERO DEL AÑO (Corrido) • 7. EL VAlENTINO (Corrido) • 8. FLORENCIO GARCIA (Corrido) • 9. CORRIDO DE PABLO VARELA • 10. EL DIEP PA EL PUENTE (cancion) • 11. ALEJO SIERRA (Corrido) • 12. LOS AMORES DE LA GUERRA (Ranchera) • 13. ARNULFO GONZALEZ (Corrido) • 14. EL CORRIDO DE LA YECA COLORADA • 15. PRENDA DEL ALMA (Ranchera) • 16. EL CORRIDO DE CHENA CASTRO

Los Pinguinos del Norte

“Corridos De La Frontera”

CD 9051

Rubén Castillo Juárez – vocals & accordion; Hilario Gaytán Moreno – vocals & guitarron; Ricardo Escalante – bass & vocal on # 3 with Hilario; Rumel Fuentes – guide, grito & vocal on # 8 with Ruben

Recorded live at cantina El Patrío in Piedras Negras, Coah. Although thirty years old, this is the only “live” recording ever made by a typical, authentic Norteño conjunto on their home turf in a cantina, singing mostly historic and true narrative ballads from the Texas-Mexico border. This CD includes the original LP album plus a number of previously unissued selections. The set is also the very first Austin release of this delightful, lifting, regional Mexican music.

1. EL DESENPEÑADO • 2. CORRIDO DE SALSA • 3. BENJAMIN ARGUEDO • 4. JO S PAZ • 5. JACINTO TREVINO • 6. EL CONTRABANDO DE EL PASO • 7. LOS DOS HERMANOS • 8. MEXICO AMERICANO • 9. JUAN ARCE • 10. EL CORRIDO DE SANTOS • 11. CORRIDO DE PABLO VARELA • 12. UN CHAVO DE LA PALOMA • 13. CARGA BLANCA • 14. LOS TEQUILÓR

JUAN REYNOSO

“Genius of Mexico’s Tierra Caliente”

CD 509

Juan Reynoso – violin & vocals; Neyo Reynoso – vocals & guitar; Cástulo Benitez de la Paz – vocals & guitar; Javier Reynoso – guitar (1997 only)

Juan Reynoso is one of the greatest Mexican fiddlers from the hot lowlands (Tierra Caliente) of the State of Michoacán. He is a virtuoso, although he cannot read music. His active repertoire is enormous, and he has at his disposal a gigantic range of ornaments (known as adornos) to bring his music to the absolute heights of emotion. Because of his incredible prowess on the violin Reynoso is known as the Paganini of Tierra Caliente. His music is never precious; it is never the court music for aristocrats, rather the music of people. Reynoso plays a varied selection of genres: sones, pasodobles, danzones, and polkas, but his preferred form of the genre is the Gato, a Mexican dance with a great rhythmic drive. When he sings, Reynoso has a voice that conveys a joy for life, great experience, and a warm heart.

He is accompanied on this album by his sons Neyo and Javier Reynoso. Recorded at festival appearances, 1997-2001.


Tejano Roots

Los Pávados Reales

“Early Hits”

CD/CASS 410


Los Pávados Reales: LLA HUELLA DE MIS BESOS • 2. TODO YO Y FUNDAMO • 3. VAMOS A LA PARRANDA • 4. LEJALAMIENTO Y REGRESO • 5. PRISIONERO DE TUS BRAZOS • 6. FRESO • 7. SALON IDEAL • 8. NOCHE TRAS NOCHE • 9. TE ERES MI LUGAR • 10. TE HICE QUERERME • 11. LIBERTAD Y OXITO • 12. LA ULTIMA CANCIÓN • 13. TE RECUPERÉ MI CANCIÓN • 14. COBRA AL RANCHO • 15. DÍNERO Y AMORES • 16. ADIOS DOLORES

Los Hermanos Torres García: 17. LA PAJARITA • 18. FLOM DE LAS FLORES • 19. EL PATO • 20. EL CORRIDO DE SEGUNDO • 21. VIVA NUEVA BRAUFUSAS • 22. DICHOS JOSÉFINA • 23. LA CHULTA • 24. GUERRITA MIA – total time: 62:12

“These rancheras, polkas, and corridos feature the smooth vocals and accordion/bajo sexto chemistry of brothers Eddie and Salvador Torres García, leaders of the popular conjunto Los Pávados Reales. The arrangements are polished, the musicianship is top shelf, the songs are good, and the recordings are excellent! You can’t hope for a better reflection of the contemporary conjunto sound of the early 1960s, when 16 of these tracks were made for the Ideal label. Eight more cuts recorded in the late 1940s by an earlier lineup of the family conjunto are included. Those recordings are a little rougher, but the music takes no prisoners.” (Tom Smith – Record Roundup)
114 Mexico / Mexican-American / Tejano

Tejano Roots
CHRIS SANDOVAL
“Pioneer of Tejano Music”
CD 9017

Chris Sandoval, a remarkably popular singer and interpreter of popular songs, from rancheras to boleros, toured widely with a ten-piece band along the Chacal-Tejano circuit from California through the southwest up into Ohio and beyond. At that time he was recording steadily with his full band as well as with smaller combos and trios in the ’50s & ’60s.

1. BIEN SEBAS Tú (bolero) • 2. EL DESCALZO (ranchera) • 3. SABRA DIO (bolero) • 4. CULPABLE DE AMARTE (ranchera) • 5. ERROR (bolero) • 6. LIDERO ROMERO (corridos) • 7. SIEMPRE FELIZ (ranchera) • 8. ALMAS PERDIDAS (ranchera) • 9. NO DEBEMOS ENGañarnos (bolero) • 10. AUNQUE PASEN LOS AÑOS (ranchera) • 11. POR EQUIVOCACION (bolero) • 12. EN BRAZOS DE OTRO HOMBRE (ranchera) • 13. MIENTE MÁS (bolero) • 14. LA MACHETONA (ranchera) • 15. AMOR MÍO (bolero) • 16. Y LA (Bolero - Ranchera) • 17. MIRANDO LAS ESTRELLAS (ranchera) • 18. POR JUGARME TRAICION (ranchera) • total time: 49:06

“...a singer of rare tunefulness, lyricism and expression...” (Brian Peters – Folk Roots)

“I was immediately captivated with the exquisite vocal work of Chris Sandoval on this collection of eighteen Tejano boleros and rancheras…. A pleasure and one of the best in a long line of Arhoolie re-issues.” (Richard Dorsett – Victory Review)

12. Roadhouse mode, this is a gentler but equally powerful sound that is well worth checking out.” (Elijah Wald – Boston Globe)

La Raices de la Musica Tejana y Norteña
HERMANAS SEGOVIA
“Puñaladas de Amor”
CD 9028

Aurelia y Sara Segovia – tracks 1-6, Aurelia and Lucita Segovia – tracks 7-12; accompanied by: Pedro Ayala y su conjunto (1, 2, 7, 8 & 9); Conjunto Carabali de Eramo Ruiz (3); Narciso Martinez y su conjunto (4 & 5); Mariachi Ideal (6); or Los Hermanos Robledo (10, 11 & 12). These tracks feature the incredibly emotive duets of the Segovia Sisters, who sang about love, betrayal, heartbreak, and all of the other great themes of rural music! These duets exemplify the hard-hitting sound of the women of the Texas/Mexican border region, with their big voices, blunt honesty, and haunting melodies.

1. LA PRETENCIOSA - Ranchera (The pretentious one) • 2. ANDO PASANDO TRABAJOS - Ranchera (I’m working it out) • 3. YA ME VOY - Bolero (I’m leaving) • 4. TU DIRAS - Ranchera (It’s up to you) • 5. CARINITO IDIOLATRADO - Cancion Fox (I idolize your love) • 6. JESUS LEAL - Corrido (The ballad of Jesus Leal) • 7. CHATITTA MIA - Ranchera (My little sweetheart) • 8. SIN DEBERES Y SIN RAZON - Ranchera (Without rights or reason) • 9. TU CONDENxA - Ranchera (Your sentence has been pronounced) • 10. MARIBEL PIELO - Ranchera (The bald bird) • 12. QUE TE ECHEN LA TIERRA ENCIMA - Ranchera (Let them throw dirt on you) • 13. TRISTEZA DE QUERERTE (cancion) • 14. CHOLITITOS DEL CORONZON (corrido) • 15. CONTRARAS CONMIHO (corrido) • 16. TU INDESIDERENCIA (corrido) • 17. MENSOS QUE NADA (corrido) • 18. NI FUERZA QUE NADA (corrido) • 19. POR ULTIMA Vez (corrido) • 20. LA BONITA (corrido) • 21. AMOR MIO (corrido) • 22. CON TUS OJOS Y TÉNIS (corrido)

“Beto Villa – alto sax & his orchestra. This collection brings you some of the first recordings by Beto Villa’s Orchestra produced for the south Texas IDEAL label between 1948 and 1954 by Armando Marrero. All selections are instrumental featuring Beto Villa’s alto saxophone and represent the wide variety of then popular dances. In choosing the selections we have tried to emphasize Mr. Villa’s beautiful alto sax work on waltzes and polkas but also included other regional and Latin dances which were gaining popularity in the 1950s. The one huapango is performed in the old Tamaulipas tradition with two clarinets taking the lead.

1. SOUTHERN SELECT (Polka) • 2. SALVADOR (Valz) • 3. TEQUILA (Polka) • 4. ROSETA (Valz) • 5. RIO GRANDE (Polka) • 6. MORIR SOANDO (Valz) • 7. LA PICONA (Polka) • 8. ANGELINA (Valz) • 9. EL Sapo (Porro) • 10. ROSALIA (Valz) • 11. RANCHO GRANDE (Polka) • 12. NEREDIDAS (Danzon) • 13. MARIA ELENA (Valz) • 14. SAN BUENA VENTURA (Huapango) • 15. EL SUY (Suby)

Beto Villa
“Father of the Orquesta Tejana, Vol. 1”
CD 9059

1. LA PICONA • 2. EL AGACHON • 3. BOTAJO • 4. LAMBDONDO (Enriquez) • 5. LA guITA (cancion) • 6. CON TUS OJOS (d.r.a) • 7. LA PENTENA (Pedro Galindo) • 8. GUADALAJARA (Pepe Guzman) • 9. EL AGACHON (M. Castro Padilla) • 10. LA BITONJA (Juan S. Garrido) • 11. LAS INDITAS (d.r.a) • 12. AMO ROCIO (Edmundo Santos) • 13. LAS MUCHACHAS (Ray Perez y Soto) • 14. EL PETATE (N. Peru) • 15. CONGRADAS (Danzon)

Lirio Azul
DISTRIBUTED BY ARHOOlie RECORDS:

Laurita Rivas y Ray Pérez y Soto
“El Nacimiento De La Cancion Ranchera, 1936-37”
Lirio Azul CD 501

Rare early recordings of Mexican ranchera songs featuring one of the great duets of the 1930s.

1. LA BAMB (Lorenzo Barcelo) • 2. EL MARIACH (Pepe Guizan) • 3. EL CANTARTITO (Samuel Mondragon) • 4. CON TUS OJOS (d.r.a) • 5. LA PORTENA (Pedro Galindo) • 6. GUADALAJARA (Pepe Guizan) • 7. EL AGACHON (M. Castro Padilla) • 8. LA BITONJA (Juan S. Garrido) • 9. LAS INDITAS (d.r.a) • 10. EL CHISME (F. Gabilondo Soler) • 11. EL PETATE (Juan S. Garrido) • 12. LAS MUCHACHAS QUINCEANERAS (Ray Perez y Soto) • 13. LOS GORRIONES (S. Kepellman) • 14. LA PIEDRA (d.r.a) • 15. LA HIPOLITA (E. Santos) • 16. EL LAMBONDO (Enriquez) • 17. LA guITA (d.r.a) • 18. AMORCITO (J. Espinosa) • 19. AMORCITO DE MI PUEBLO (Enriquez)

Fred Zimmerle’s Conjunto
TRIO SAN ANTONIO
CD 9052

Fred Zimmerle – vocals and accordion (guitar or bajo sexto on selections without accordion); Andrés Berlanga – vocals and bajo sexto; Steve Jaramillo – vocals and bajo sexto; Juan Vioica – string bass, & gritos (violin on # 21 only).

1. TU PENSABAS HACERME SUFFER (cancion) • 2. AMIGO QUE ANDAS HACIENDO (aka: Por Esoe Mones) (cancion) • 3. VIVA EL WEST SIDE (polka) • 4. NO ME ESTORBES (cancion) • 5. VIBRACINTA DE MI VIDA (cancion) • 6. GIO BIEN QUISIERA (cancion) • 7. YO ME ENAMORE (cancion) • 8. BORRACHO PERDIDO (cancion) • 9. LA CHIVITA (redova) • 10. AL CORTAR UNA GARDENIA (cancion) • 11. CUANDO MAS TRANQUILA (cancion) • 12. TENIA UNA NIGRA (cancion) • 13. LA COSTA (polka) • 14. BLANCA FLOR DE ALEXANDRIA (cancion) • 15. SECA TU LLANTO (cancion) • 16. LA RAFAELITA (cancion) • 17. EN LA SOMBRA (cancion) • 18. CONCHA PERDIDA (cancion) • 19. LA PIEDRERA (polka) • 20. CUATRO TIROS PESADOS (corridos) • 21. PALABRAS DE AMOR (vals) • 22. ME ABRAS Y TE Vas (cancion) • 23. YO ME HICIERON DE CHIVO LOS TAMALES (Edmundo Santos) • 24. MIS PULGAS (Juan S. Garrido) • 25. POBRECITO CORAZON (N. Perez Leyva) • total time: 73:25
JOSEPH SPENCE
'Bahamian Guitarist'
CD/CASS 349

Joseph Spence - guitar & vocal sounds. Recorded 1971, Boston, MA. * = previously unissued.

“Sounding like a deftly sea captain, a Delta bluesman on a boat, or a malfunctioning record player, Joseph Spence’s mix of words and sounds is quite unique. The Bahamian guitarist’s vocals bob like a fisherman’s floater, sometimes leaving the guitar and sometimes supporting it. He alternately picks, strums, and beats the acoustic instrument, and the sum total is a musical style I’ve heard from so few a common set. Hymns, sea chanteys, popular folk songs, and other tunes make up his repertoire. This reissue includes many previously unreleased Arhoolie catalog... An effective way to explore these regional and highly individualistic musical styles.” (Richard Dorsett – “...As one expects from Arhoolie, these are first-rate selections and serve as a guide to more in-depth offerings from the Arhoolie business, please call (510) 525-7471

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### World: Caribbean / Dominican Republic

**Joaquín Díaz**

“Merengue Alegre”

**CD 505**

Joaquín Díaz: accordion & vocals, with various accompaniments.

Fast, exciting Afro-Caribbean music from merengue master Joaquín Díaz. Díaz excites crowds wherever he performs, thrilling his fans with a fast-paced accordion licks and driving rhythm section and delightful vocals. Crowds who hear him literally spring to their feet, dancing and clamoring for more of this exciting music from the Dominican Republic.


### World: Caribbean / Martinique

**Orchestre Antillais de Alexandre Stello:**


“Créole Bigueines from Martinique

**Orchestre Antillais de Alexandre Stello:**


“Créole Bigueines from Martinique


### World: Caribbean / Puerto Rico

**Early Puerto Rican Music: 1916-1939**

Various Artists

**CD 7037-38 (2CDs w/54 page book)**

Lamento Borincano is a superbly edited and remastered 2 CD collection of early Puerto Rican music, featuring 50 selections played by 20 different groups. From thrilling horn arrangements to delicate string ensembles, the Caribbean rhythms and lilting melodies will please any fan of good music.


Lamento Borincano received a great migration of Puerto Rican workers to this country. The striking music on the collection was a product of a great migration of Puerto Rican workers to this country. "The collection has been expanded to twenty-four tracks and presents the premier exponent of the calypso singer’s art in the 1930s on commentary from ‘Unfortnate Milley’ to ‘Mickey Cipriani’s Career’ and ‘The Bandsman Shooting’. Once again the notes are by John Cowley - although they date from 1984 and the original issue - and the general presentation, as with Arhoolie, is excellent. Highly recommended.” — (Ray Templeton and Keith Briggs – Blues & Rhythm)

CD 7010 – Wilmouth Houdini

“Poor But Ambitious”

**CD 7010**

Wilmouth Houdini – vocals with Gerald Clark’s Night Owls and other orchestras. Wilmouth Houdini was the most recorded calypsonian of his generation. His songs covered a variety of styles and topics including prostitution, murder, satire, Carnival, social equality, and male-female relationships. Historic Calypsos from Trinidad 1928-1940.

A Una Matancera • Nacional

Llama • extemporized verbal wit with tres improvisations, driven by great complications of percussion…” (Hank Bradley – Victory Review)

response vocals. The trumpet adds sparkle with its jazzy licks and the bongos let loose with rhythmic breaks only to retreat

a source of national identity.…The languid, tropical feel of the music is created by the gentle rhythms of claves and guitar,

a steady development both in musical style and lyrical content. What emerged was a musical genre, the son, which became

“Driven largely by the pioneering efforts of Sexteto Habanero in the early decades of this century, Cuba’s music underwent

community but lately at folk festivals for general audiences as well. Recorded in 1993.


“Accordianist/vocalist Cuesta was born in northern Colombia, where he began learning music at 12. The dominant musical style in that area is vallenato, an accordion and percussion driven dance music which mixes Spanish, African, and Indian elements. …Cuesta’s accordion and voice are joined by two percussionists, bass, another vocalist, and a MIDI guitarist who uses the technology to create traditional patterns with acoustic piano and mallet instruments sounds.…Recalling several non-Cuban influenced Latin traditions—Mexican, Tex-Mex, cumbia, even zydeco and Brazilian forro—it leans towards the more

A minutos for…its days. In the 1870s from the contradanza, it became a distinctive creole blend of African rhythms with melodic elements drawn from the European contradanse. Cut #1 is from a rare 2 min. wax cylinder recording and others from historic 78rpm discs. Twelve page liner notes give the history of the Cuban danzón, the musicians, and the selections.

Orquesta Pablo Valenzuela: La Patti Negra • Agapito Ven, Ven • Amalia Molina • Orquesta de Enrique Peña: Yama, Yama • La Gatita Blanca • El Automovil • Eden Concert • Orquesta de Felipe Valdez: Rigoletto • Unknown Title • Alza Colombia • La Machichicha • El Caxierto De ‘Orelly 89 • No Te Mueras Sin Ir A España • Orquesta Babuco: El Premio Gordo • Orquesta de Jaime Prats: La Congo • Orquesta de Félix González: El Deutschland • General Machado • Aprieta, Pero No Pises • Orquesta Francesa de Tata Pereira: Sandunguita • Linda Cubana • Orquesta Romeo: Huyendale A Un Ratón • Orquesta Tipica Criolla: Julian En El Cabaret • Orquesta Francesa de Felipe B. Valdez: El Capitolio • total time: 72:23

“As the notes to this excellent release point out, the first recordings of Cuban Danzons represent the earliest body of African-American music to be recorded in any depth. Moreover, the hypothesis is that the Danzon directly influenced New Orleans jazz. I can see that; in a blindfold test I wouldn’t have wanted to bet the farm on Enrique Pena’s Yama Yama not being the lost Buddy Bolden cylinder.

To ears tuned to electronic recordings, these acoustic performances will sound a little distant, but the efforts of retuning are well rewarded. These are graceful, tuneful and delightful compositions. There are 23 well-remastered tracks here, by nine different bands recorded mostly ‘on site’ in Havana, though examples from New York and Mexico City are also included.

As with any Arhoolie release, attention to detail is coupled with infectious enthusiasm to present a winning case for a previously obscured musical genre. In short, if you have any level of commitment to Cuban music you owe it to yourself to investigate this very well presented release.” (Paul Vernon – ROOTTS)

World: Cuba

1926–1928

Featuring a 24-page booklet with a complete history of the Cuban son, biographies of the groups, and transcriptions and translations of the songs by Michael Ávalos and John Santos.


“Here on 78s from 1926 to 1928 is the flowering of the Cuban Son, owed plenty by our present salsa musicians. Fine liner notes give John Santos’ and Michael Ávalos’ introductions to the Son and these pioneer sextetos, who formulated the tres-led string music with dual Spanish language vocalists over African-inspired bongos, claves and maracas. Languid vocal lines in simple harmonies carry extrapolated verbiage with ters improvements, driven by great complications of percussion…” (Hank Bradley – Victory Review)
Reissue of historic 78s edited, annotated and from the collection of Prof. Martin Schwartz. CD includes 24-page booklet with history, song lyrics, photos, etc. (Includes all of ARH/FL LP 9035 & many added selections.)

Marika Papagika: Zmënrëkos Balos • Aidhinikos Horos • Yërgos Papasidhrës: Gazeu, Moustas • Gyzuel Sarah Manes • Dhimitrës Sensis: Aidhenko • Tsipet-Tell • Stratos Payunzdikis: Sarah Manes • Rita Abadzi: Ta Hanumaka • Gazeli Neva Sarah • Ise Pongos • Andonis Dalgis: Sustta Politikis • Mangiko • Isi Kenntis As O Pongos • Marika Kinaropooli: Neva Hediizaj • Rota Esekenia: Yeri Fumarokanis • Usas-Tsipet-Tell Manes • Trave Re (Manga Ko Alani) • Haralambos Panayis: Hediizaj Neva Manes • Yinis Oghdhondikis: Burnovaldo • Sirtro • Yangoos Puamatyalis: Zmënrëkomanes • Hystiko Manes • total time: 70:28

“This is a seminal record of early rebetika, also known as ‘Greek Blues,’ featuring violin, guitar, oud and a variety of stringed instruments (cembalo, lyre) accompanying some of the most impassioned and beautiful vocals ever recorded. Rebetika, like American country blues, was the music of the lower classes in Greece and Asia Minor and was concerned with lost love, impeding death, hashish, sex, prison, gambling and other pursuits of the underworld, often played in dance rhythms. The performances are astounding; even though this was characterized as urban music, the closest equivalent is probably the classic delta blues of Mississippi or early Cajun music from the same period. The performers on this compilation were from Asia Minor, and generally were professional musicians and singers. They range from the breathtaking control and passion of some of the finest sides. Can’t be recommended enough.” (Don Kent – Shanachie Review)

Performance is a masterpiece; the communication of emotion is very direct. The style is accessible and this must be a harvest of some the finest sides. Can’t be recommended enough.” (Kerry Blech – Victory Review)

“We have over 70 minutes of wondrous Greek music fill this disk, the Smyrna style of rebetica played by virtuoso musicians and singers of Greek Harget who perfected their art in Turkey before being expelled to Greece in the early part of the century. The gutsy performance is a masterpiece; the communication of emotion is very direct. The style is accessible and this must be a harvest of some the finest sides. Can’t be recommended enough.” (Don Kent – Shanachie Review)

AMALIA!

“Old Greek Songs In The New Land, 1923-1950”

CD 7049

Amalia, Marika Papagika, and Coulas Antonopoulos were the most important Greek vocalists in the Americas. This CD presents Amalia in unrivaled performances that carry Greek traditional songs to the New World and into modern times with passion and verve. A 24 page booklet includes newly discovered photos, a period review, and translations of the songs.


THE ROAD TO REMBETIKA

gail holst

180 pages on the development and history of the “Greek Blues” -- known as Rembetika. With photos, approximately 70 pages of songs transcribed in Greek with English translations plus bibliography and selected discography. The best book available in English on this amazing music.

(Available by direct mail order only)

“May I Kiss Your Hand” Hungarian & Gypsy Fiddle Music & Songs

CD 469

This band is exciting! Led by accomplished, charismatic and daring fiddler and singer Anti von Klevitz, Csókolom combines the traditions of Hungarian, Gypsy and Balkan village dance music to come up with unique yet traditional musical style. The band features a white-hot mix of two, and sometimes three, violins and a string bass along with Anti’s energetic vocals. They have been building their reputation in clubs, concert halls, and at festivals in Europe and will be making their second trip to America to support the release of this album.

1. AMARÍ SZÍ | Amari • 2. KALOTTASZEGI LÉGÉNYEK • 3. MEDVED NA LANCU • 4. LULU-VALSE • 5. FELJÖTT A NAP/Romanián Dance #4 • 6. NU FÉNÉ/Romanián Hora • 7. SZERELM/LOIRINCREVE • 8. MORI SHEJ, SARINA • 9. KANKINO HORO • 10. MISTÉRIEURSE • 11. ANNI MEI • 12. DANCE FROM GYIMÉS • 13. EDING VENDOGO • 14. KERÉSZ/SZERELFÖLDE • 15. KALOTTASZEGI LÉGÉNYEK • 16. GINSZE • 17. SZATMÁRI/CÓKÓLÓM/SZATMÁRI • 18. AMARI SZÍ | AMARI (SLOW VERSION) • 19. JÁNOSKA/SZATMÁRI • 20. LOIRINCREVE • total time: 78:50

“The approach is rooted in Gypsy and Hungarian traditions but extended by sharp musical intelligence tempered with vision and humor, beyond which is a deep soulfulness that gives the music an edge that cuts like a knife.” (Duck Baker – The Express)

“this CD offers a generous feast of 20 tracks of furious, charismatic and inventive music. While Csókolom are steeped in the Eastern European music tradition, they are not afraid to tip in a bit of jazz or other influences from beyond their borders.”

(Ivan Emke – Dirty Linen)

“Ludo Luda” (Fools Fancy)

CD 498

Anti von Klevitz – violin, voice; Sander Hoving – kontra, Anne Frankenberg – violin, & Gregor Schäfer – double bass

Modern! Ancient! Pink Panthers and Fools and the Queen with a Moustache! All this and more. Csókolom, the quartet led by Jugoslav born Anti, plays the music of Greater Transylvania with raw energy and authenticity. This, their second CD, contains the excitement & improvisation of their debut disc (above).

1. MAHALA ARPAD (3:28) • 2. INTRO. TO LUDO LUDA (0:42) • 3. LUDO LUDA (Fools Fancy) (3:22) • 4. HOCHHEITZTANZ (4:29) • 5. CTSAGI HEGER ALATT (3:30) • 6. PINK PANTHER THEME (3:21) • 7. LULLABY (MALAHA (6:26) • 8. KANKINO HORO (4:10) • 9. ANNI MEI (Years of my life) (3:41) • 10. HAJNALL (3:26) • 11. JOVE MALAJ MOMOE (3:56) • 12. VICTOR / SZAPOR (5:19) • 13. CSILLAGOK, CSILLAGOK / JADRAN (4:03) • 14. LIPSÍFÉLÉ (3:28) • 15. MÚLT MA N TARA / ÉGÉSZ-NUGÓS (5:00) • 16. GYPSY SONG (3:02) • 17. MEGRACSAK, A TÚTEK (2:43) • 18. KHELMASKÓ SHAVO / DANCE TUNE FROM ROMANIA (5:53) • 19. MAHALA ARPAD (Fools rush out ...) (1:15)

“Dog Daze”

CD 523

Anti von Klevitz – violin, viola & voice; Sander Hoving – kontra, violin, viola; Anne Frankenberg – violin, viola; Jens Pierszka – double bass.

Csókolom’s third album continues their mission to make sounds from another time sound timeless. These “Fullbloods and Hybrids from Greater Transylvania” show that they haven’t lost their touch. Led by Jugoslav born Anti von Klevitz, this string quartet plays with raw intensity and vitality while maintaining their trademark virtuosity. Features special guest guitarist Leeds Reinhardt on # 8 & 14.

1. ANDO TVIRE / FAST CSÁRDÁS FROM SZERELFÖLDE (4:38) • 2. TUGA ZA JABLANOM (3:30) • 3. KALOTTASZEGI LÉGÉNYEK IN D-MINOR (2:59) • 4. VÍRÁGZÁK A CSERESZYÍZA (4:21) • 5. FLAMBÉEE MONTALBANAISE (3:51) • 6. ÉVA, szíveM ÉVA / FAST DANCE FROM MÉHEKBRÉK (4:24) • 7. EASTERN COMFORT (4:52) • 8. FI BARBAT / FAST DANCE FROM TRANSILVANIA (5:02) • 9. LAHORE (4:24) • 10. FÉRÉ BÁNÁT / FAST DANCES FROM MOLDAVIA (5:17) • 11. MANEUAU LI KEMAL (4:34) • 12. MADARA (3:23) • 13. KALOTTASZEGI LÉGÉNYEK IN B-FLAT (2:24) • 14. FLAMBÉEE MONTALBANAISE EXTRA HOT (4:02) • 15. LINO / TARANASCA (4:15) • 16. ANTS (Braul Pe Sase) (3:40) • 17. DOG DAZE (0:42)

“Klezmer Music”

Early Yiddish Instrumental Music, The First Recordings 1908-1927

CD 7034

Compiled by Dr. Martin Schwartz from his collection of 78s. He is one of the foremost authorities on Klezmer Music, and the booklet contains his detailed notes and comments.

“Klezmer Music”

CD/CASS 309

Leib Liberman - flute, sax, brass whistle & dumble; David Julian Gray - clarinet, mandolin, laujo & violin; along with other members of the original Klezborim. Recorded in Berkeley, CA between December 1976 and July 1978. Cover by R. Crumb.

“The Klezborim“

First Recordings 1976-78

CD 441

125 World: Hungarian / Gypsy

Frank Quinn

If You Are Irish

Pioneer Irish-American singer, musician, and entertainer

CD 7033

An extraordinary entertainer and musician, Frank Quinn recorded quite extensively from the mid-1920s to the mid-30s. He was a great accordionist, a good fiddler, and a wonderfully expressive singer and fiddler. All of his talents are well-represented on this CD.


“This is a delightful recording...Quinn is a fine clean fiddler...His songs range from the political, to the sentimental, to the sentimental. There are also a couple of fine duets with an unnamed woman singer...if you enjoy Irish music and are interested in its early recording manifestations, Frank Quinn should be part of your collection.” (Wm. N. Hicks – Old-Time Herald)

World: Klezmer / Yiddish

The Klezmorim

First Recordings 1976-78

CD 441

125 World: Ireland
Huayno Music of Peru, Vol. 3

From the Mountains to the Sea: The 1960s

Various Artists

CD 400

A broad spectrum of Peruvian popular music from the 1960s, originally issued on a small Peruvian label, Discos Smith, including marinera, vals criolla, bolero, cumbia, tango, alcañiz, festejo, polka, huayno, huayllay, mulita, pasá alla, costumbra, carnaval, taquiray, cachicha, and even rock & roll styles.

Los Mensajeros De La Libertad: "Huayno Music of Peru," Vol. 1

(Popular Music from the Andes)

Various Artists

CD/CASS 320

Music from the Peruvian Andean heritage by popular commercial recording artists who come from the high mountains in Lima to search for better economic opportunities. Edited by John Cohen. Originally released on 45s and reissued under license from Discos IEMPSA.


“Except for a few cuts on anthologies, this is the first U.S. release of what album editor John Cohen calls the ‘popular music of the Andean people,’ played by the regions’ ‘hillbilly musicians.’ Like American ‘country’ music, Huayno (pronounced ‘wino’) is the result of the meeting of traditional mountain music with its high-pitched vocals, insistent beat, and breathy flutes - and more commercial, urban sounds, including those of Colonial music from Spain. Like contemporary North American musical hybrids, the kinds and combinations of instruments are often surprising: harps and harmonicas, mandolins and saxophones, panpipes and accordions, as well as guitars, violins and charangas. While many of the album’s twenty-two cuts are highly arranged, none exhibits the self-conscious eclecticism of much of today’s ‘new’ music. Nor, though the sound is often ethereal and spacey, does this music display the directionlessness of the New Agers. What it does reveal is an emotional intensity, most clearly evident in the high sometimes strident, female vocals and slippery violins, and an excruciating bordering in places on the boisterous, with lots of whooping, clapping and shouting. In short, it is both weird and wonderful. John Cohen’s notes place the music in its cultural-social context and point out the distinctions among the various regional Huayno styles. Translations for most of the music are also included.”

(Mark Greenberg – Sing Out!)
“Polish Village Music”
Various artists
CD 7031

Recordings from the early Polish - American communities in New York and Chicago, made between 1927 and 1933.


“...Typically the groups consist of 2 or 3 fiddles, clarinet and string bass, but there is also singing to accordion, solo fiddle and in one case, concertina. Most of the material is traditional and from the Polish southern highlands in polka, maurska or waltz rhythm. The singing is generally good and the playing usually reflects that traditional authenticity...Congratulations to Dick Sportwood and Chris Strachwitz for offering us another piece of the complicated jigsaw that is American ethnic popular music.” (Vic Smith - Folk Roots)

Brian Marshall & His Tex-Slavik Playboys
“Texas Polish Roots”
CD 464

Spirited fiddler and delightful vocalist Brian Marshall (third generation Polish-Texan) leads a hearty polka band in a program of mostly traditional Polish dances and songs, sung in Polish by the leader. The Tex-Slavik Playboys (all Texans of mostly Slavic background) create that unmistakable Texan blend of southern Polish fiddle tunes and Texas western swing. Should appeal not only to Polish and Czech Texans but to Polish Americans and anyone who loves to dance and listen to American polka music.


“In the nineteenth century, Polish bands used fiddles to create a distinctly Texan sound. The rural sound died out decades ago, but Brian Marshall and His Tex-Slavik Playboys bring it back with grace and glee on Texas Polish Roots (Arhoolie). A Houston native with Bremond roots, Marshall has a fiddle style redolent of the Old Country while containing elements of Western swing as well. The tunes are nearly all traditional, but they’re more for dancers than folklorists; these guys are to Texas polka what BeauSoil is to Cajun music.” (John Northland – Texas Monthly)

“South Texas Polka Party”
Various Artists
CD 9005


See Page 82 for a detailed description.

“Texas Czech Bohemian and Moravian Bands”
Historic Recordings 1929-1959
Various artists
CD 7026

This is Texas music with that unmistakable southwest flavor and swing. It is also music from the old country – central Europe, where the polkas, walzers, marches, maurskas, and other folk dances originated. These recordings, made between 1929 and the late 1950s, are energetic, joyful, sometimes sentimental, hybrid dance music, played by mostly amateur musicians, often members of family bands, who have kept many of these melodies and songs alive for the past hundred years or more.


“This mammoth 77-minute, 27-track CD is an entertaining excursion into Central European Music after it migrated to the U.S. Southwest. The German accordion’s influence on Cajun and Hispanic cultures has already been well-documented, but here we can hear how the musical content of those immigrant cultures was infused into existing musics of Texas. These are top-notch polkas, walzers, and marches played by bands that feature brass and reeds and violins and even hammered zither instruments. The Baca family, the Hofner family and Joe Peteck’s Ork. are prominently featured, and probably were the most influential in the community that exists even today in Texas. Adolph Hofner is the best-known of these musicians because of his side trip into Western Swing. This CD pleases me greatly.” (Kerry Blech – Victory Review)

“Early Cante Flamenco”
Various artists
CD/CASS 326

Extraordinary historic vocal recordings from the early 1930s of Spain’s most famous Flamenco singers with guitar accompaniment by Paco Aguilar, Melchor de Marchena, Niño Ricardo or Niño Perez. (All of Folklyric LP 9001 and six from LP 9039.)


“...a glimpse of the greatest singers to record the music of the Andalusian Gypsies in the 30’s. This is potent, emotive music.” (Kerry Blech – Victory Review)

“Some of the earliest recordings by figurines who dominated the first half of the 20th century: Pastora Pavon a.k.a. "La Nina De Los Peines"; her younger brother Tomás Pavon; Manual Vallejo, one of the first non-gypsy haulers as a king; and the great voice of the flamboyant Manolo Caracol.” (World Music – The Rough Guide)

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"UKRAINIAN VILLAGE MUSIC"

Historic Recordings 1928-1933
Various artists
CD 7030


“…The lead fiddlers on this disc all appear to be self-trained village musicians with a ton of fire, piss and vinegar. Most of the bands feature a lead fiddle with fiddle accompaniment and bowed bass. Some also feature the cymbaly (like a hammered dulcimer) and percussion, much like a bodhran… Highly recommended for fans of ethnic fiddling. This has similarities to Polish and Hungarian playing and is a sheer joy.” (Kerry Belch – Victory Review)

“…Lovers of American old-time down-home fiddling will instantly relate to the ambience and their feet will indeed be tapping…” (Jane Peppler – Sing Out!)

Pawlo Humeniuk

"King of the Ukrainian Fiddlers"

CD 7025

Pawlo Humeniuk – violin with various accompaniment.


“…Humeniuk’s style is reminiscent of the pan-Slavic/Mediterranean gypsy technique: fast and flashy, with pure intonation and cleanly-executed runs in the second position. The impression is reinforced by the commonality of modal tunes and those which pass from major to minor and back again… If your taste runs to exciting, busy tunes with varied accompaniments and solid vocal performances, go for it without hesitation or deviation. If not, then you’re missing modal tunes and those which pass from major to minor and back again…” (Jane Peppler – Sing Out!)

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The Arhoolie T-Shirt!

See page 171 for details.

Fashion Deluxe.

“Masters of the Banjo”

Various Artists
CD 421

Live performances from the acclaimed tour, Masters of the Banjo, organized by the National Council for the Traditional Arts.Styles include bluegrass, claw-hammer, two-finger, Appalachian melodic, African krar, and Irish tenor banjo. Recorded November 1993.


“…”These are just a taste of the offerings: North Carolinian Carroll Best introduces a style termed as ‘melodic’ where the fifth string of the banjo is used to blend into the over-all melody; Will Keys of Gray, Tennessee, plays in a deliberate two-finger style reminiscent of the clawhammer method, but much smoother. From Appalachia comes the bluegrass drive of Dr. Ralph Stanley with that signature high lonesome sound…. Both Lewis and Connell also chip in some shining vocal work to boot. Traditional music at its finest. An education as much as a listener’s delight.” (Dan Ferguson – Narragansett Times)

“Masters of the Folk Violin”

Various artists
CD 434

Recordings from the 1993 & 1994 tour, by musicians who have mastered regional styles unique to their heritage, and continue to exemplify the finest in fiddling on the “Devil’s Best” Styles range from the Irish Limerick virtuosity of Brendan Mulvihill, to music from bluegrass icon and Kentucky native, Kenny Baker. Also included is the legendary jazz violinist, Claude Williams, along with one of the best known contemporary Cajun fiddlers, Michael Doucet. Natalie MacMaster from Tros; Nova Scotia provides a sample of the Cape Breton style which hearkens back to the area’s first Scottish settlers to round out this presentation.


“…”This recording works, not only because of the variety included, but because of the sheer brilliance of the performances, as well. It doesn’t, as they say, get much better than this.” (Mary DesRosiers – Sing Out)
“MASTERS OF THE STEEL STRING GUITAR”
Various Artists

CD 485

Featuring Eddie Pennington, John Cephas, Wayne Henderson, & Johnny Bellar.

Recorded live, straight from the National Council for the Traditional Arts’ Masters of the Steel String Guitar Tour.

1999-2000, four of the hottest guitar pickers playing today. This is one of the most popular NCTA tours ever! For those who saw, or missed, the nationwide tours, here’s the live recording. Featuring Flatpicking, Fingerpicking, Country, Blues, Flatrods, Dobro, Lap Steel, Blazing solos, soulful vocals.


ANY OLD TIME STRING BAND

“I Bid You Goodnight”

CD 433

Kate Brisbin - banjo, guitar & vocals, Suzy Redfield - fiddle & vocals, Sue Draheim - fiddle; vocals, Genny Haley - banjo, guitar & bass, Audine Lineberry - banjo & guitar. Barbara Montoro - banjo (1980 session). The group’s two LPs recorded for Arhoolie and Bay Records in 1978 and 1980 respectively, now on one CD.


...Cajun, country, and early blues are well represented, of course; but the unifying factors are the old-timey but definitely in-the-moment and contagiously spirited performances. Rambunctious, sweet, or gritty lead vocals; finely grained harmonies, devilishly careening fiddles, and crisp picking power... culminating in the classic title tune from the Pindar Family... the Bay Area scene is still graced with the strong presence of Kate Brisbin... and Suzy Thompson... but this two-in-one reissue stands as a crucial and timeless landmark.” (Derek Richardson – San Francisco Bay Guardian)

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CD = available on CD only; CASS = available on Cassette only; CD/CASS = available on CD or Cassette.

THE ARMSTRONG TWINS

“Mandolin Boogie”

CD 90-46

Stars of radio, records, and TV the Armstrong Twins performed on the Louisiana Hayride, KXLA Pasadena, CA, Cliffie Stone’s Dinner Bell Round Up and his legendary TV show “Town Hall Party.” Arhoolie re-issues, for the first time on CD the sound of their Classic Country Brother Duets featuring their first recordings from the late forties - early fifties, and their reunion session for Arhoolie in 1979.


STEVIE BARR WITH FRIENDS

“Aling The Crossed Road”

CD 531

Stevie Barr, banjo player and leader of the bluegrass band No Speed Limit opens No Speed Limit, comes from the musically rich town of Galax, Virginia. Here he gathers his friends from around the area to display some of that deep cultural background on this album, which is steeped in the old-time and bluegrass traditions of the area, as well as some unusual twists and turns (Foggy Mountain Breakdown on banjo and piano!). Banjo tunes, fiddle tunes, gospel songs, old ballads, and new songs are all tied together by the talented musicians of the area and Stevie’s banjo.


1. Lonesome Road Blues (A) 2. Fortune (A) 3. He Was Born In Bethlehem (F) 4. Sally Ann (A) 5. Bye Bye Blues (D) 6. It’s Sinful To Flirt (G) 7. Old Jimmy Sutton (A) 8. Vagira Blues (B) 9. No Place Like Father’s House (F) 10. Uncle Joe (A) 11. Mary In The Wild Moore (C) 12. At Calvary (E) 13. Durant’s Hornpipe (A) 14. Barbara Allen (C) 15. Sweet Sunny South (A) 16. Train #26 (F) 17. Dust On The Bible (G) 18. Sean’s Reel (A) 19. I Wonder If I Done My Best For Jesus (B) 20. Foggy Mountain Breakdown (D) 21. Leaving Grayson (H)

Arhoolie Quality Merchandise

See page 171 for details.
The Carter Family

“On Border Radio,” 1939, Vol.1

| CD 411 |
---|---|

“Arhoolie has released The Carter Family on Border Radio: Volume One, an invaluable and previously un-released set of 1939 radio broadcasts originally heard on Station XET ... on the US/Mexico border. [Located in Monterrey, N.L.]
The Carter family consisted of A.P. Carter, his autoharp-playing wife, Sara, his cousin Maybelle, and various Carter grandchildren. Their repertoire has become the American folk and country songbook: 'Will The Circle Be Unbroken,' 'Flower/Gathering Flowers From The Hillside' (Jeanette) • 'What Would You Give In Exchange For Your Soul?' • 'Bye And Bye' • 'Just Another Broken Heart' • 'The Sun's Gonna Shine In My Back Door Someday/ Give Me The Roses While I Live' (Helen, June & Anita) • 'You Denied Your Love' • 'No Telephone In Heaven (A.P.)' • 'Theme Out/XET Station Break' • total time: 63:35

The Carter Family


| CD 412 |
---|---|

The Carter Family


| CD 413 |
---|---|

CLIFF CARLSILE

“Blue Yodeler and Steel Guitar Wizard”

| CD 7039 |
---|---|
Everyone knows Jimmie Rodgers, the first yodeling superstar of country music, but wait until you hear Cliff Carlisle! He could yodel with the best of them and played the hottest steel guitar you’ll ever hear. Re-issues of 24 of his finest sides from the 1930s.

...Cliff Carlisle was a Jimmy Rodgers devotee, but had an edgier yodeling style and his steel guitar work was excellent with a healthy nod to the then popular Hawaiian style. From the opening notes of ‘Memphis Yodel’ it’s obvious Carlisle is more than just a Rodgers imitator. His accompaniment is especially note-worthy as lap style guitar insti a particularly common solo accompanying instrument... Carlisle comes across as a talented artist, who, while not a ‘pop’ artist like Gene Autry or as original as Rodgers, was a versatile energetic singer and a fine steel guitarist. This will appeal most to old timey and prewar blues fans...

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Felix Hodges – fiddle & vocals; Ralph Hodges – guitar, mandolin & vocals; James Hodges – rhythm guitar; John White – string bass & vocals.

The Hodges Brothers were a family band who played novelty, exciting music that was a bridge between old-time country and bluegrass music. While they were influenced by the invigorating modern style of Bill Monroe, The Hodges Brothers kept one foot in the rural Mississippi music culture they came from. The result is great, foot-stomping, toe-tapping country music.

1. MISSISSIPPI BABY (2:15) – vocal by Ralph & Felix
2. THE LEAVES IS FALLING (2:30) – instrumental by Felix & Ralph
3. FIFTY YEARS WALTZ (2:30) – instrumental by Ralph & Felix
4. I Won’t Be Long (2:40) – vocal by Ralph & Felix
5. BILLY DEE CABBAGE DOWN (1:25) – fiddle instrumental
6. ON THE BANKS OF THE OHO (2:40) – lead vocal by John White with Ralph & Felix
7. HOOKNORE IN TOWN (1:25) – lead vocal by John White with Ralph & Felix
8. A CARROLL COUNTY BLUES (2:35) – instrumental
9. WATERMELON HANGIN’ ON THE VINE (2:25) – vocal by Felix & Ralph
10. LITTLE CHURCH HOUSE ON THE HILL (2:35) – vocal by Ralph & Felix
11. CHARMIN’ BETSY (2:50) – lead vocal by John White with Ralph & Felix
12. NEVER ALONE WALTZ (2:55) – fiddle instrumental
13. BOGUE CHITTO FLING DING (1:55) – instrumental
14. SIX WHITE HORSES (2:55) – vocal by Felix & John White
15. JACKET BACK IN TOWN (2:35) – fiddle instrumental
16. LONESOME VALLEY – vocal by Ralph & Felix
17. EVERYBODY’S ROCKIN’ – lead vocal by Ralph with Felix & John White
18. BOGUE CHITTO WALTZ – guitar instrumental
19. HENRY WRIGHT – vocal instrumental
20. THE BUBBLE GUM BOOGIE – guitar instrumental
21. I Won’t Be Long – vocal by Ralph & Felix
**ROSE MADDOX**

"$35 And A Dream"

**CD 428**


1. **Fried Potatoes** • 2. **I Wonder Where You Are Tonight** • 3. **Falling For You** • 4. **SIN CITY** • 5. **We’re Gonna Let The Good Times Roll** • 6. **Blood Stained Hands** • 7. **Blue Ridge Mountain Blues** • 8. **$35 And A Dream** • 9. **Cajun Lady** • 10. **Where No One Stands Alone** • 11. **The Place Where Love Comes From** • 12. **Old Train** • 13. **Dusty Memories** • 14. **I Wonder Where I’ll Find You At Tonight** • 15. **Tonight I’m On Stage** • 16. **A Tribute Message From Johnny Cash** • total time: 47:35

"...This CD is an excellent collection of bluegrass and country classics and originals, demonstrating Rose’s remarkable versatility of style and content. Her enthusiasm is showcased by a stellar collection of backup musicians...The album jumps starts with swinging fiddle, yanking you back in time to one of those dance halls packed with fans of the Maddox Brothers and Rose. [Johnny] Cash puts a generous and graceful postscript on the album. He speaks of sharing the stage with Rose and says; ‘I think a woman could do what any of us have done on this disk. Rose Maddox. She’s an American classic.’" (Burney Garelick – Bluegrass Breakdown)

**ROSE MADDOX WITH THE VERN WILLIAMS BAND**

"Beautiful Bouquet"

**CD 9058**

- vocals; Vern Williams – vocals and mandolin; Delbert Williams – vocals and guitar; Keith Little – vocals, banjo, and guitar; Ed Neff – fiddle and mandolin; Kevin Thompson – bass. This is all gospel bluegrass. The legendary Rose Maddox was known as the Queen of California Country Music and was also the first woman to record an all bluegrass album. She spent much of her later years playing with bluegrass bands and in 1982 she went into the studio for two days with the amazing Vern Williams Band to record this album of her gospel music favorites. There was no one like Rose Maddox and there never will be.

1. **We Are Climbing Jacob’s Ladder** • 2. **Life’s Evening Sun** • 3. **Church In The Wildwood** • 4. **When God Dups His Love In My Heart** • 5. **I Can’t Feel At Home** • 6. **Farther Along** • 7. **I’ll Fly Away** • 8. **In The Sweet By And By** • 9. **Kneel At The Cross** • 10. **Turn Your Radio On** • 11. **Beautiful Bouquet** • 12. **Take Me In The Lifeboat** • 13. **If We Never Meet Again** • 14. **Swing Low Sweet Chariot**
MADDOX BROTHERS & ROSE

“On the Air”
CD 447

The first recorded radio broadcasts (1940, 1945 & 1949) by Rose Maddox and her brothers, these recordings capture the group in its early stages, made up entirely of the Maddox family siblings, Fred, Rose, Cal, Henry and others.


“The Arhoolie brings back 78’s” says the back cover of this excellent album, drawing our attention to the fact that the timing on the disc is over 78 minutes — 32 tracks, including announcements, ads, gags and radio theme tunes. Can’t say fairer than that, especially when the music is of this quality. The Maddox Brothers, and their singing sister, Rose, whose music Arhoolie has been championing for many years now, recorded commercially in the ’40s and ’50s, and have been cited as being highly influential in shaping the commercial country music that was emerging on the west coast in those years, and even possibly early rock ’n’ roll. This country music is in transition, moving from the old-time spirit of the pre-war years, and towards the classic honky-tonk sound of the ’50s and ’60s - mandolins, fiddles and harmonicas mixing freely with pedal steel and rattling electric guitars. These radio shows include ads for ‘Regal Pale Beer’, and even the dedicated listeners to who may now be no more than long-forgotten names, but it all helps to bring alive a past time, when the wireless crackled in the early evening heat, the entertainment was mainly light-hearted and the music still had deep, deep roots. The overall tone of the was one of deadly fun, but they had that more serious moments as well – Rose sings with heaps of country soul on the fine honky-tonk style ‘Breathless Love’, and on ‘I’ll Reap My Harvest In Heaven’ among others they show that they could still handle beautifully the old-fashioned sacred harmonies they probably grew up with. You can hear the influence of black music in ‘Handy Man’ and ‘Talking About You’, even if it may be second

“Arhoolie brings back 78s” says the back cover of this excellent album, drawing our attention to the fact that the timing on the disc is over 78 minutes — 32 tracks, including announcements, ads, gags and radio theme tunes. Can’t say fairer than that, especially when the music is of this quality. The Maddox Brothers, and their singing sister, Rose, whose music Arhoolie has been championing for many years now, recorded commercially in the ’40s and ’50s, and have been cited as being highly influential in shaping the commercial country music that was emerging on the west coast in those years, and even possibly early rock ’n’ roll. This country music is in transition, moving from the old-time spirit of the pre-war years, and towards the classic honky-tonk sound of the ’50s and ’60s - mandolins, fiddles and harmonicas mixing freely with pedal steel and rattling electric guitars. These radio shows include ads for ‘Regal Pale Beer’, and even the dedicated listeners to who may now be no more than long-forgotten names, but it all helps to bring alive a past time, when the wireless crackled in the early evening heat, the entertainment was mainly light-hearted and the music still had deep, deep roots. The overall tone of the was one of deadly fun, but they had that more serious moments as well – Rose sings with heaps of country soul on the fine honky-tonk style ‘Breathless Love’, and on ‘I’ll Reap My Harvest In Heaven’ among others they show that they could still handle beautifully the old-fashioned sacred harmonies they probably grew up with. You can hear the influence of black music in ‘Handy Man’ and ‘Talking About You’, even if it may be second
SAM MCGEE
“Grand Dad of the Country Guitar Pickers”
CD 9009

Sam McGee was one of the first members of the Grand Ole Opry in the mid 1920s and was still a regular performer in 1974 when the program moved to Opryland. His recording career began in 1926 when he accompanied banjoist-singer-comic Uncle Dave Macon. Sam went on to make fine recordings on his own (which are now available on Document CD 8036). He was heavily influenced by American-African blues guitar players as this recording presents ample evidence. The recordings on this CD were produced in 1969 and 1970 by Mike Seeger with Goldie Stewart on bass and Clifton McGee on second guitar. The CD contains all of Arhoolie

Note: LP 5012 plus two (the last two) previously unissued selections.


... it is essentially a McGee showcase – he plays guitar, banjo and banjo-guitar, all in a most accomplished fashion.... Apart from re-recording his earlier solos, Sam demonstrates how well he will perform in so many different styles – sentimental songs, waltzes, blues, ballads and even more up-to-date numbers like the sixties instrumental hit, ‘Wheels’ all get exemplary treatment.... the performances here are impressively skillful, thoroughly listenable and joyously entertaining. (Par Harrison – Blues & Rhythm

BILL NEELY
“Texas Law & Justice”
CD 496

Bill Neely had been singing and picking a little guitar since 1929 when Jimmie Rodgers showed him a few basics. It wasn’t until the late 1940s that he started writing his own songs which he continued to do until his death in 1990. The songs on this, Bill’s only album, (which includes many previously unreleased songs), are almost all his own compositions. (* = previously unissued)


NO SPEED LIMIT
“Sweet Virginia”
CD 521

Amber Collins – vocals; Steve Barr – banjo; Josh Pickett – guitar & vocals; Ryan Blevins – mandolin & vocals; Jacob Eller – bass.

Young, talented, dynamic bluegrass band from the Galax, Virginia area featuring lead singer Amber Collins in a program of original compositions (mostly from the banjo player Steve Barr) along with some old favorites. Amber’s singing is strong and powerful and she is backed by a band of young, hot pickers.


STRANGE CREEK SINGERS
CD 9003

Featuring Mike Seeger, Alice Gerrard, Hazel Dickens, Tracy Schwarz and Lamar Grier. The Strange Creek Singers were a group of friends who made these recordings between 1968 and 1970. They also happened to be some of the best known names in Old Time and Bluegrass Music. Mike Seeger is from the famous Seeger family and is a mainstay of Old Time Music; Hazel Dickens and Alice Gerrard went on to form Hazel and Alice, one of the most influential women vocal groups in Bluegrass and Old Time Music; Tracy Schwarz was in the New City Ramblers, along with Mike, and continues as a force in Old Time and Cajun Music and banjo picker Lamar Grier gained his fame playing with Bill Monroe and added his Scruggs style banjo to these sessions although he no longer performs today. (* = previously unreleased)


“Although there is considerable instrumental ability here, it’s the singing that really makes the album—solos, duets, trios, and quartets that are just terrific. The general style is bluegrass, but includes old-time songs, hymns, original numbers, and songs by modern country writers. No room here to describe all the good things on this record; each track brings new combinations—banjo duets, fiddle duets, new vocal groupings, etc. Let me just mention Tracy Schwarz’s very tragic-funny ‘Poor Old Dirt Farmer’ and the album’s tour-de-force, Hazel Dickens’ unaccompanied ballad ‘Black Lung.’ A great record.” (Sing Out!

ERIC & SUZY THOMPSON
“Adam & Eve Had The Blues”
CD/CASS 5041

Suzy Thompson – vocals & fiddle; Eric Thompson – guitar; Laurie Lewis – bass; David Grisman – mandolin; Will Scarlet – harmonica; George Winston – music box; Danny Poullard – accordion & triangle; Kevin Wimmer – fiddle; Beth Weil – bass; and others!


“The Thompsons’ way with acoustic American roots music is timeless. Eric and Suzy devote themselves to a variety of genres – country, blues, Cajun, bluegrass, hillbilly, stringband – that meld into a singular down-home style. It is the Thompsons’ own personal chemistry — on their render version of ‘Corrina, Corrina,’ the swinging ‘Basile Waltz,’ the alternately languorous and jaunty ‘Stop and Listen,’ or the almost raunchy ‘Mean Old Bedbug Blues’ – that makes this collection such a delight.” (Derek Richardson – Bay Guardian)

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SUSY THOMPSON
"Stop & Listen"
CD 517

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

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

1. DRUNKEN MAN'S DREAM (instrumental) (3:14) • 2. THE SIGN OF MEMPHIS MINNIE (spoken) (0:17) • 3. BLACK RAT SWING (3:54) • 4. EASY COME, EASY GO BLUES (3:16) • 5. KENNEDY RAG (instrumental) (2:59) • 6. IN THE PINES (4:15) • 7. MIKE IN THE WILDERNESS (instrumental) (1:58) • 8. STOP & LISTEN (3:02) • 9. EVERYBODY TWOSTEP (recitation) (0:38) • 10. EVERYBODY TWOSTEP (instrumental) (1:41) • 11. NORTH MEMPHIS CAFFE (3:56) • 12. LOVE NUGGETS & GRAY (instrumental) (2:48) • 13. NO MOCKINGBIRD (spoken intro) (1:04) • 14. NO MOCKINGBIRD (5:11) • 15. DUCK SHOES (instrumental) (3:53) • 16. SWEET LOVING OLD SOUL (3:38) • 17. ENCORE: HOW CAN YOU HAVE THE BLUES? (5:59)

THE WHITETOP MOUNTAIN BAND
"Bull Plus 10%"
CD 522

Thornton Spencer – fiddle; Emily Spencer – vocals & banjo; Martha Spencer – guitar, vocals, & fiddle; Spencer Pennington – guitar & vocals; Michelle Lyle – string bass; From the Whitetop region of Virginia’s Appalachia comes this delightful Old Time Stringband - headed by fiddler Thornton Spencer. Included in the band is Thornton’s wife Emily on vocals and old-time banjo, and their dynamic daughter Martha who sings, plays all string instruments, and can clog dance with the best of them - backed by guitar and string bass. Recorded live at the Blue Ridge Music Center near Galax, Virginia.

1. CACKLIN’ HEN • 2. LOST JOHN • 3. RARE AND RAMBLING BOY • 4. SANDY LAND • 5. WALKING IN MY SLEEP • 6. BREAKIN’ UP CHRISTMAS (Kibly Spencer - fiddle) • 7. YOU CAN’T TAME ME • 8. FLORIDA BLUES (Blake Rush - fiddle) • 9. ROOSTER’S CROWING BLUES • 10. LEE HIGHWAY BLUES • 11. BANKS OF NEW RIVER • 12. SNOW LINE • 13. LOVIN’ YOU TOO WELL • 14. LOST INDIAN (Martha Spencer – fiddle) • 15. EASY VIRGINIA BLUES • 16. GREY EAGLE (Kibly Spencer - fiddle) • 17. MY OLD HOME IN WHITETOP MOUNTAIN • 18. BULL PLUS 10% • 19. GREEN PASTURES

VERN & RAY
with Herb Pedersen
“San Francisco – 1968”
CD 524

Vern Williams – mandolin & vocals; Ray Park – guitar, fiddle & vocals; Herb Pedersen – banjo & vocals; Howard Courtney - bass.

This concert presents the classic powerful duet singing of Vern Williams and Ray Park with arguably their best group. Vern, one of the best tenor singers ever, Ray with his incredible heartfelt vocals, and a young Herb Pedersen adding a high baritone created one of the hardest, purest sounding bluegrass trios ever! This is raw, pure, barbed wire Bluegrass music by the best, and although the name of Vern and Ray may be not as well known as some, Herb Pedersen’s name is well known having performed and recorded with The Desert Rose Band, Linda Ronstadt, Emmylou Harris, Vince Gill, Dan Fogelberg, James Taylor, Gisdon Lightfoot, and many, many others.

1. BAND INTRO • 2. ROYAL ROAD RAG • 3. HOW MANY TIMES • 4. MULESKINNER BLUES (Blue Yodel No. 8) • 5. SWEET FERN • 6. INTRO • 7. THE LEATHER BRITCHES • 8. I WONDER WHERE YOU ARE TONIGHT • 9. LITTLE GEORGE ROSE • 10. THE BUCKIN’ MULE • 11. THE BOTTLE LET ME DOWN • 12. ODE TO THE LITTLE BROWN SHACK • 13. POOR ELLEN SMITH • 14. HARD TIMES • 15. THE TOUCH OF GOD’S HAND • 16. ON MY MIND • 17. ORANGE BLOSSOM SPECIAL

THE VERN WILLIAMS BAND
“Traditional Bluegrass”
CD 514

Vern Williams – vocals, mandolin; Del Williams – vocals, guitar; Keith Little – vocals, banjo; Ed Neff – fiddle; Kevin Thompson – bass

This is classic, hard core bluegrass featuring hair-raising, paint-peeling, barn-burning vocals by one of the greatest tenor singers in the history of Bluegrass Music. This is the real stuff, not for the faint of heart. Bluegrass music the way it was meant to be played!

Vern Williams is one of the legends of Bluegrass music. From his first recordings with his partner Ray Parks for Starday Records in the 1960’s through these recordings with his own band in the 1980’s there is no one who embodies the essence of Bluegrass Music as much as Vern Williams. This is the album everyone has been waiting for.

Live Recordings!

1. ROLL ON BUDDY • 2. CLOSE BY • 3. MONTANA COWBOY • 4. I'M ON MY WAY BACK TO THE OLD HOME • 5. HAPPY I'LL BE • 6. LIVE AND LET LIVE • 7. BALD KNOB, ARKANSAS • 8. WHEN THE GOLDEN LEAVES BEGIN TO FALL • 9. I HEAR A CHOO CHOO COMING • 10. CAN'T YOU HEAR ME CALLING • 11. TRAVELING THE HIGHWAY HOME • 12. LOVE ME DARLING, JUST TONIGHT • 13. IN DESPAIR • 14. I'M GOING BACK TO OLD KENTUCKY • 15. DARLING, NELLIE ACROSS THE SEA • 16. PIG IN A PEN

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See page 171 for details.
ALICE STUART

“All The Good Times”
CD 9034

Alice Stuart, a child of the folk music revival and Hootenanny era, was invited to appear at the prestigious 1964 Berkeley, CA Folk Festival by its director, Barry Olivier. She made quite an impression with her pure voice, fine guitar work, and her broad repertoire ranging from Appalachian Anglo ballads, country and cowboy songs, humorous ditties, to rural Blues. These are her first recordings from 1964 (#1-13 originally released as Arhoolie LP 4002) with eight additional bonus tracks featuring several blues and an old ballad, “Lady Margaret” (#16) where Alice plays the banjo.


“Here’s about as much energy and drive as you will experience in traditional jazz. Celestin and band were much like a Goodman’s ‘Flying Home;’ even Vallejo-born, Berkeley-raised Otis’ own first hit as a band leader in 1949, ‘Harlem Nocturne.’ The band leader and local hero Johnny Otis expanded his regular band to pay tribute to the Creole Belles in 1959 with VISA or MasterCard: 1-888-ARHOLIE (888-274-6654) This is an order number ONLY. For all other Arhoolie business, please call (510) 525-7471 or visit www.arhoolie.com

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THE ARHOOLIE MUG!

See page 171 for details.

THE NEW ORLEANS RAGTIME ORCHESTRA

“Creole Belles”
CD 420


“Jazz It Peppers”

“Spirit of the Black Territory Bands”
CD 384


“Billie & DeDe Pierce

“Gulf Coast Blues”
CD 488

On 1-12: Billie Pierce – vocals and piano, De De Pierce – vocals and trumpet, Brother Randolph – washboard (on #1, 3, 5, 6, 7, 10, 12); Lucius Bridges – tom toms (on #7) & vocal (on #12). On 13-15: Billie Pierce – vocals and piano. Billie Pierce was a marvelous blueses, ragtime, and jazz pianist and a very expressive singer who lived in New Orleans where he played professionally in honky tonks and later spent much time working for Preservation Hall and touring all over the world with the Preservation Hall Jazz Band. Her husband, De De Pierce was one of the most joyful and powerful New Orleans trumpeters as well as a superb vocalist specializing in the unique, regional Creole French patois. These recordings were made in the 1950s when both were at their peak and playing regularly for dancers at Luthein’s dance hall in New Orleans. This CD includes all of Arhoolie LP 2016 plus three solo bonus tracks (tracks 13 through 15) by Billie Pierce recorded for Erwin Heller’s Tone label.


“Creole Peppers”

“Gulf Coast Blues”
CD 488

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For prices see our current order form.
...the Rebirth Jazz Band, then still in their teens, remake jazz and pop tunes into swinging marches with such remarkable ease that listeners barely realize they're hearing versions of 'Blue Monk' and 'Shake Your Booty,' which, while adhering to basic melodies of those tunes, mold them into infectious old-style New Orleans music that has a hipper, more contemporary bent than strict revivalists manage...” (Music USA – The Rough Guide)

SONNY SIMMONS

“Manhattan Egos”

CD 483


Sonny Simmons is one of the greats on the avant garde or free jazz scene and has recently made a come-back after a 20 year hiatus. This is a re-issue of a 1969 session which will Smith in the January 1970 issue of "Jazz & Pop" called: "this, his finest album... Sonny's conception... is a mixture of blowtorch fire and embracing lyricism, an amalgam of old and new." In the 3rd edition of the All Music Guide to Jazz (1998) this album is given top rating of five stars!

To this superb album we have added a previously unreleased concert from 1970 where Sonny Simmons teamed up with violinist Michael White of John Handy Quartet fame backed by San Francisco drummer supreme, Eddie Marshall and bassist Kenny Jenkins.


“I was totally unprepared for the depth of feeling and passion displayed here. Manhattan Egos requires a radical change in listening habits to comprehend its message. It's worth the effort, though, as the collection hits its musical mark dead center – the album brims over with passionate playing.” (John Crouse - SoundStage)

THE SONNY SIMMONS TRIO

“Live – In Paris”

CDs 506 A/B

Sonny Simmons - alto sax & English horn; Jacques Avenel - bass; George Brown - drums. Recorded live at the Club La Ville, Paris

In this specially-priced Double CD, legendary alto saxman Sonny Simmons delivers his best playing ever. Recorded in Paris in a trio setting, the 13 tracks are a mix of original Simmons compositions as well as standards. Simmons couples strong rhythm propulsion to his astonishing melodic inventiveness to make music that is strikingly original and heartfelt. Simmons plays both alto sax and English horn, showcasing his all-around excellence as a reedman. This is powerful, authentic jazz available at an incredible price!

"Paris was personally a great experience for me. It was a mind blower! Absolument! Jaime Paris (I love Paris) because the people accept the music with sincerity and warmth. I've always tried to play music in a sincere manner with love, beauty, and truth, even though it takes on many different forms of creativity. I hope the music I make will affect people in positive, spiritual ways and provide enjoyment or some type of direction that inspires them to pursue their artistic endeavors...” – Sonny Simmons

Disc One: 1. COSMIC SHIP (14:00) 2. PURPLE KISS (7:00) 3. MY FAVORITE THINGS (5:35) 4. ANCIENT EGYPT (4:00) 5. NEW BIRD BLUES (5:40) 6. REVEREND CHURCH (8:50) 7. HOT HOUSE (9:45) Disc Two: 1. LADY L (7:25) 2. SALT PEANUTS (5:00) 3. GHOST FROM THE GOLDEN ERA (19:20) 4. VOODOO HOODOO (5:00) 5. ROUND MIDNIGHT (5:00) 6. HIP HOP LE FUNK (6:45)

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THE ARHoolIE T-SHIRT!

See page 171

for details.

Fashion Deluxe.
Jazz

CLAUDIA WILLIAMS

“Live at J’s, Vol. 1”
CD 405

Claude “Fiddler” Williams, an original member of Count Basie’s first big band, on fiddle & vocals, in all new recordings by this African American master of jazz violin with James Chirillo – guitar; Ron Mathews – piano; Akira Tana or Grady Tate – drums; and Al McKibbon – bass recorded live at “J’s,” New York, N.Y., April 24 & May 1, 1989.


CLAUDIA WILLIAMS

“Live at J’s, Vol. 2”
CD 406

1. Back Home Again In Indiana • 2. But Not For Me • 3. All The Things You Are • 4. A 100 Years From Today • 5. On Green Dolphin Street • 6. One For The Count • 7. That Certain Someone • 8. Take The “A” Train • 9. Fiddler’s Dream • 10. There Will Never Be Another You • 11. Don’t Get Around Much Anymore • total time: 68:40

“Those on-location recordings were made when the venerable Williams was eighty-one years old. His age is apparently no factor though, because he sounds anything but arthritic – more like spy. In fact, he sounds as good as ever and, in Williams’ case, that’s pretty damned good. As The Fiddler states in the booklet notes, ‘When I started playing, they weren’t even calling it Jazz’…Williams is the only remaining link in the Jazz violin lineage who possesses a direct connection with the music’s indigenous roots…there’s never anything remotely prissy about Williams’ vigorous, bluesy sound. Closer to Nance than to Snuff Smith, Williams offers the straight stuff: no-frills, classic Jazz without any give anything more than cursory, get both of these volumes. Thanks to Arhoolie for making these important Jazz violin recordings available.” (Carl Baugher – Cadence)

“Claude ‘Fiddler’ Williams is a true Jazz original. Born in 1908, Williams was playing guitar, mandolin, banjo, and cello by age 10; after he heard Joe Venuti live, he convinced his family to buy him a violin and went on to become a master of the Jazz violin.” (Lee Hildebrand)

SMILEY WINTERS

“Smiley Etc.”
CD 9033

“If William ‘Smiley’ Winters had been based in New York instead of Oakland, he no doubt would have been widely recognized as a major jazz drum stylist. He did all manner of gigs, from backing strippers and accompanying cocktail lounge pianists to shuffling the blues in juke joints, but jazz was the primary arena for his art, particularly jam sessions. He participated in them almost as if they were religious rituals, sometimes for pay, more often simply for the fulfillment spontaneous creation affords the soul.” (Lee Hildebrand)

“This reissue of his double LP features some of the most innovative and exciting free jazz from the 1960s. A fine example of improvisational jazz played out and straight. The title track features a whopping five person drum section.


“…Although the players are virtually unknown, they are technical virtuosos whose work range brilliantly over the whole spectrum of American music, from lilting spirituals, gospel to blues, country, rock and even jazz and Hawaiian styles…The album starts with Sonny Treadway, a phenomenally soulful player, whose moaning, bowing instrumental sounds like By Cooder or Eric Clapton might in their dreams…It has been decades since anyone in the secular world has played the electric guitar with this much soul and passion. Deeply rooted and thrilling, this is music for the ages.” (Eljiah Wald – The Boston Globe)

American Masters Series Vol. 11

“15 DOWN HOME GOSPEL CLASSICS”
Various Artists
CD 111

The performances range from a cappella small group, quartet singing, guitar solos, solo voices accompanied by guitar, and three harmonicas with voice, to amplified lap steel guitarists serving and accompanying congregations during the Holiness dance.


“Fabulous compilation from the Arhoolie back catalogue. Recorded mostly in the rural South over the past 40 years, this is gospel music at its grittiest – no trendy choirs here – just voices, guitar and harmonicas. Every track a gem and budget price! Praise The Lord!” (Folk Room)

“SACRED STEEL”

Traditional Sacred African-American Steel Guitar Music in Florida
Various Artists
CD 450

This remarkable steel guitar tradition has been popular for many decades in several branches of the House of God Holiness Church, centered in Florida. The first six selections are instrumentalists followed by three vocal cuts by Willie Eason, including a wonderful six minute long praise of the late president Franklin D. Roosevelt. The second half of the CD presents live recordings made during the actual worship services featuring three other steel guitarists.


“For American music fans, it’s a find like a scientist’s discovery of a new species. The steel guitar is central to country music. But no one outside Southern Pentecostal House of God churches had heard of black gospel steel. Robert Stone a Florida folklorist, stumbled onto the haunting sound when a music-store owner told him about a steady stream of African-American customers for steel-guitar supplies. With an NEA grant, Stone made the first ever compilation tape of five gospel steel masters playing at services and revivals. ‘Sacred Steel’ was an instant hit.” (Peter Katel – Newsweek)

“Every weekend some of the most astounding slide players in the world perform at the small Keith and Jewel Dominion theatre in Ft. Lauderdale, with his godly accurate left hand and bittersweet tones, swings on a blend of sad vocals – 8-string. Shades of Earl Hooker, Glenn Lee’s ‘Call Him By His Name’ is a bluesy masterpiece on an E9-tuned pedal steel with plenty of volume pedal…” (Jim O’Heir – Guitar Player)

“…Besides being of a separate genre classification, the music is so captivating and melodic that the listener is quickly entranced. Haunting beauty…” (Lee Hildebrand)

“…There is so much here to enjoy and experience. A truly rewarding and enlightening collection that opens your eyes, ears and heart to another culture and world so much more peaceful than the society that surrounds it…” (Andy Griggs – Real Blues)

“…Although the players are virtually unknown, they are technical virtuosos whose work range brilliantly over the whole spectrum of American music, from lilting spirituals, gospel to blues, country, rock and even jazz and Hawaiian styles…The album starts with Sonny Treadway, a phenomenally soulful player, whose moaning, bowing instrumental sounds like By Cooder or Eric Clapton might in their dreams…It has been decades since anyone in the secular world has played the electric guitar with this much soul and passion. Deeply rooted and thrilling, this is music for the ages.” (Eljiah Wald – The Boston Globe)
Sacred Steel - Vol. 5

"Sacred Steel - Live!"

Featuring the Campbell Brothers

Various Artists

CD/CASS 472

Sacred Steel guitarist and singers recorded “Live” in two House of God Churches and at other gatherings, in 1998 and 1999. Features The Campbell Brothers & more!

1. God Is A Good God – Katie Jackson, vocal w/ the Campbell Brothers (8:08)
2. The Storm is Passing Over – Denise Brown, vocal w/ the Campbell Brothers (4:28)
3. By And By – Katie Jackson, vocal w/ Campbell Brothers (3:15)
4. No Ways Tired – Calvin Cooke, vocal and Melasbo lap-steel guitar w/ band (3:30)
5. The Train – Ted Beard, pedal-steel guitar and vocal w/ band (5:23)
6. Without God – Robert Randolph, pedal-steel guitar w/ band (5:57)
7. When The Saints Go Marching In – Willie Eason, lap-steel guitar w/ the Campbell Brothers (1:55)
8. Celebration In Giving – The Campbell Brothers w/ Bishop Charles Campbell, vocal (3:24)
9. Take Your Burden To The Lord – Willie Eason, vocal and lap-steel guitar with the Campbell Brothers (3:57)
10. Sit Down If You Can – Elwood Haygood, vocal with the Campbell Brothers (5:10)
11. He’s Sweet, I Know – Brother Sam Baldwin, vocal with the Campbell Brothers & Bishop Larry Boston, organ (6:03)
12. While The Spirit Is Moving – Darick Campbell, lap-steel w/ band (2:58)
13. Calvary – Katie Jackson, vocal with Campbell Brothers (3:05)
14. Don’t Let The Devil Ride – Denise Brown, vocal with the Campbell Brothers (6:42)
15. Hollering – Reverend Craig Pringle, preaching with the Campbell Brothers & Jim Pagun, guitar (6:02)
16. Near The Cross – Willie Eason, lap-steel guitar with the Campbell Brothers (2:05) total time: 73:35

“... ‘Sacred Steel – Live!’ may be the supreme exposition on ‘steelin’ in the name of the Lord.’ The 16-track set was recorded in 1999 and 1999, at a House of God church in Rush, N.Y.; a coffeehouse in Rochester, N.Y.; a House of God assembly in Crescent City, Fla.; and the Strawberry Music Festival in Yosemite, Calif...

The album once again features Eason, one of the great originators of sacred steel work, and the Campbell Brothers, as well as the Campbell’s mentoree, Calvin Cooke and Ted Beard, and steel prodigy Robert Randolph. Vocalists include the Campbell’s splendid partner, Katie Jackson; Denise Brown; Elwood Haygood; Brother Sam Baldwin; Cooke; and Eason.

While Arhoolie’s studio recordings of sacred steel players have been magnificent, it’s in a live setting that the full fire of the style comes alive; the tracks recorded in Southern churches on the first ‘Sacred Steel’ were the unquestionable highlights of the album. The current volume offers some of the most divinely inspired guitar playing you’re ever likely to hear.

Arhoolie’s promotional materials for the set note, ‘this is not just for gospel fans,’ and we can attest to that statement. We were listening to ‘Sacred Steel – Live!’ at our desk recently, when one of our colleagues wandered up, listened to a few bars of a rocking Rendering performance, and began doing an impromptu dance. The ‘Sacred Steel’ collections aren’t just a major achievement in folkloric research – they’re also an exhilarating musical experience that hits the listener in the heart, soul, and feet simultaneously.

Arhoolie... promises a ‘Sacred Steel’ live video in early 2000.” [see previous page]

(Chuck Morris – Billboard)
“ANGOLA PRISON SPIRITUALS”

Recorded by Dr. Harry Oster

CD 9036

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

The power of African American prison spirituals is without equal. It if were not for the work of a few intrepid ethnomusicologists—these songs would have vanished from the collective memory of American music. Fortunately, Dr. Harry Oster traveled through Louisiana in the early 1960’s and recorded this music before it vanished from the tradition. The legendary singer and guitarist Robert Pete Williams is heard on several of these raw and emotive cuts.

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From the Kingdom Dominion Church in Rochester, New York, to audiences worldwide, the Campbell Brothers and Katie Jackson have been thrilling audiences with the power of the Sacred Steel experience. Chuck Campbell – pedal steel guitar; Darick Campbell – lap steel guitar; Phillip Campbell – guitar/bass; Carlton Campbell – drums; Charles Flenery – 2nd guitar; and featuring vocals by Katie Jackson.


Chuck and Phil Campbell are the sons of Bishop Charles Campbell, pastor at The House of God Church in Rochester, New York... Chuck started playing as a child when at the age of twelve his father gave him his first six-string Gibson lap steel for Christmas. Now, at age 40, Chuck is one of just three steel guitarists who are pickled each year at the Annual Keith Dominion General Assembly in Nashville, Tennessee. He believes his tuning is a gift from God, and I’m inclined to agree.

This man is the Jimi Hendrix and the Django Reinhardt of the steel guitar. He makes it sing and soar and talk and weep. Truly magnificent and moving. Together with brother Phillip on electric guitar or bass, Katie Jackson (vocals on several tracks), youngest Darick on eight string lap steel (three tracks) and vocals (one track), Charles Flenery (guitar on three tracks), and Phillip’s son Carlton Campbell on drums, this is an amazing collection of gospel musicians. Recorded in the studio in Gainesville, Florida in May 1997, except for two tracks recorded in a studio in Rochester, and an absolutely mind-blowing ‘live’ track from the National Assembly in Nashville, this disc is absolutely incredible.

For everyone who has become jaded and cynical about modern blues, gospel, R&B or any other type of music, you must experience this music. It’s so full of spirit, tremendous talent, imagination and unrestrained joy that it could move even David Rockefeller, temporarily at least. Katie Jackson may be gospel but she’s a ringer for a South-side Chicago blues-belter. Her ‘Morning Train’ and I’ve Got A Feeling are both wonderful...

‘It Won’t Be Very Long’ features Chuck’s use of the E-bow to make the steel sound so human-voice-like it’s eerie, and on ‘What’s His Name? ...Jesus’, it’s the Holy Ghost Clumax that’s captured in all it’s frenetic and passionate glory.... Quite a mind-blowing ‘live’ track from the National Assembly in Nashville, this disc is absolutely incredible.

For everyone who has become jaded and cynical about modern blues, gospel, R&B or any other type of music, you must experience this music. It’s so full of spirit, tremendous talent, imagination and unrestrained joy that it could move even David Rockefeller, temporarily at least. Katie Jackson may be gospel but she’s a ringer for a South-side Chicago blues-belter. Her ‘Morning Train’ and I’ve Got A Feeling are both wonderful...

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“I Know Was The Blood”

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

The power of African American prison spirituals is without equal. It if were not for the work of a few intrepid ethnomusicologists—these songs would have vanished from the collective memory of American music. Fortunately, Dr. Harry Oster traveled through Louisiana in the early 1960’s and recorded this music before it vanished from the tradition. The legendary singer and guitarist Robert Pete Williams is heard on several of these raw and emotive cuts.

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AMBROISE PEARL STANBURY
“You’re Gonna Need That Pure Religion”

CD 9025

Down-home, raw bluesy gospel from the legendary blind singer/guitarist from Georgia. This release contains ALL of FolkLyric LP 108 (recorded in the 1950s) as well as 20 minutes of fabulous previously unissued material that he recorded with his wife on radio station KPEAR FM in 1974! This is authentic, roots music never before heard on CD!


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Sacred Steel Vol. 2

The Campbell Brothers featuring Katie Jackson

“Pass Me Not”

CD 461

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Sacred Steel for the Holidays

CD 504

The Campbell Brothers: Chuck Campbell – pedal steel, Darick Campbell – lap steel, Phillip Campbell – guitar, Carlton Campbell – drums. Plus vocals, sermons and testimony by Katie Jackson, Denise Brown, Cristal Haygood. Bishop Charles Campbell, Reverend William Scott, Ricky Fowler, Deaconess Faye Allgood. The Campbell Brothers were the first Sacred Steel musicians to take the music out of the church and perform extensively in clubs, concert halls, and at festivals throughout the United States as well as in Europe and Africa. Even though many of their shows are now at secular venues, they bring the spirit of the Church to every performance. This album was produced by the Campbell Brothers and captures their music as they play it live on tour at concerts, and in church.


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Sacred Steel for the Holidays

CD 504

The Campbell Brothers give us their take on some great holiday standards, with the help of Denise Brown singing on tracks 3, 5, 6, 9 & 11.

Aubrey Ghent - vocals & steel guitar; Lori Ghent & Tarlisha Barr - vocals, Andy Furgerson - keyboard; Edward Williams - drums.


“Winner of our ‘Best Gospel Instrumentalist’ award, Ghent’s disc is the 4th volume in Arhoolie’s ‘Sacred Steel’ series and it’s absolutely phenomenal! Ghent is the most talented and extroverted lap steel guitarist on the scene today and while he exhibits beautiful melodicism in his playing such as in the opening cut ‘Just A Closer Walk With Thee,’ the next track, title tune ‘Can’t Nobody Do Me Like Jesus,’ will have you stop dead in your tracks, stunned by a performance that can only be described as magic. If ever the hand of God touched a performer than this is it. What Hendrix was to guitar, Aubrey Ghent is to lap steel....This whole genre of music was a major discovery and revelation to musicologists and folklorists, and as Robert Stone says in his liner notes, ‘That first visit to Ghent’s apartment to hear him play, permanently and radically changed my whole concept of steel guitar music.’ In layman’s terms it blew his mind, and it’ll blow yours too....Aubrey is also a minister and he delivers some fine preaching on one track while Lori Ghent and Tarlisha Barr handle the excellent vocals heard on half the tracks. If you’re a fan of gospel or lap steel guitar, or just plain open-minded to unique and righteous music, you’ll love this disc. It’s a whole new realm and as I keep mentioning, just when we think we know everything and there can’t be anything left out there to hear, we get slapped upside the head with something like this which tells us to be a little more humble.” (Andy Grigg – Real Blues)

**THE LEE BOYS**

“Aubrey Ghent & Friends

“Can’t Nobody Do Me Like Jesus”

CD 463

Alvin Lee - guitar, midi-guitar; Keith Lee - vocal; Derrick Lee - vocal; Emanuel Roosevelt Collier - pedal-steel guitar; Alvin Cordy, Jr. - electric bass; Kenneth Earl Walker - drums; Rick Lollar - electric guitar (track 6).

The Lee Boys are one of Florida’s finest African-American Sacred Steel Artists, all of them brothers and nephews. It is the music of praise, faith, and hope but with a whole lot more funk and enjoyment than has ever echoed through any church. The Lee Boys’ sacred steel style is rooted in gospel, but is infused with rhythm and blues, jazz, rock, funk, hip-hop, country, and world music genres in a powerfully jamming mix.


**THE ARHOOLIE BOUTIQUE**

Sacred Steel Vol. 4

“AubreY Ghent & Friends

“Can’t Nobody Do Me Like Jesus”

CD 463

In the late 1930’s musicians of the House of God, Keith Dominion Holiness-Pentecostal Church began playing their worship music on electric steel guitars. Taking the words from Psalm 150:4, “praise Him with stringed instruments” and Psalm 149:3, “let them praise His name in the dance,” the guitarists developed unique styles, tunings, repertoires, and techniques.

Filmed on location in several churches, Sacred Steel traces the development of this tradition. Through interviews, performances, and historic footage, Sacred Steel will move the body and spirit as well as educate.

“In the late 1930’s musicians of the House of God, Keith Dominon Holiness-Pentecostal Church began playing their worship music on electric steel guitars. Taking the words from Psalm 150:4, "praise Him with stringed instruments" and Psalm 149:3, "let them praise His name in the dance," the guitarists developed unique styles, tunings, repertoires, and techniques.

"Just past a brief title sequence, we enter a worship service in full joy, finely dressed folk stomping and shouting and working it all out while a steel-guitar-led band orchestrates the service. The camera cuts to Bishop Charles E. Campbell: 'Music, we always say, is the next best thing to heaven. If you ever want to have some glimpse of what heaven is about, you need to hear the heavenly sound...'. This 55 minute video... seeks to provide a visual introduction to the music, and does an admirable job establishing its context."

(Grant Alden, No Depression)

"Though there have been several CDs released and occasional secular concerts, unless you visited a House of God church, it was hard to imagine the gripping power this phenomena yields. Until now, that is."

(Dan Willging, Dirty Linen)

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REV. LOUIS OVER STREET

With his sons and the congregation of St. Luke's Powerhouse Church of God in Christ
CD 442

1.A PRAYER & I'M A SOLDIER IN THE ARMY OF THE LORD • 2.I'M WORKING ON A BUILDING • 3.YEAH, LORD! JESUS IS ABLE • 4.GETTING RICHER • 5.GET READY, I'M GONNA MOVE IN THE ROOM UPSTAIRS • 6.IS THERE ANYBODY HERE WHO LOVES MY JESUS? • 7.IN THE MORNING (Holiness Dance) • 8.BELIEVE ON ME • 9.PREACHING & JESUS IS ABLE • 10.CALLING JESUS • 11.HOLINESS DANCE • 12.SEARCH ME, LORD • 13.TWO LITTLE FEET • 14.WALK WITH ME • 15.SAY SEVEN PRAYERS • 16.I'M ON MY WAY • total time: 75:21
(#5, 7-10, 12-16 previously unreleased)

“Not even the image within the liner notes could prepare you for the amazingly powerful – and strikingly real – unfiltered pure joy of vocalizing reign supreme. Even if you are not inclined to abide song after song about Jesus, heaven, and prayer, under 13. Wilson is in his eighties now and still as powerful a singer and harmonica player as he was nearly half a century postwar gospel. The way the harmonicas weave in counterpoint, alternatively soaring above the line and then underpinning bass runs. This talent provides amazing results throughout, but with maximum effect in the high-low call-and-response solos that are interlocked on ‘How I Got Over’ and in the alternating runs on the equally propulsive ‘Praise In Remembrance Of Bishop Lorenzo Harrison.’ The serenity of ‘Lord I Put My Trust In You’ and the lazy slumber of ‘When I've Gone The Last Mile Of Heaven’ find balladry with the galloping stride of ‘Precious Lord, Take My Hand’ and the jaunt in ‘No, Never Alone.’ The perfect no-frills foil for Treadway’s ever-mobile passages resides in the clean, jazzed ornamentations of Ronnie Mozee’s understated guitar and the added push of Derrick Glen’s drumming. A radical re-interpretation of the electric steel guitar awaits you.” (Dennis Rozanski – BluesRag)

THE PARAMOUNT SINGERS

“Work & Pray On”
CD/CASS 382


1.WE'VE COME THIS FAR BY FAITH • 2.JESUS IS ALL THIS WORLD TO ME • 3.THERE'S A LEAK IN THIS OLD BUILDING • 4.HE LOOKED BEYOND MY FAULTS (Amazing Grace) • 5.JESUS GAVE ME WATER • 6.OH, ROCKS • 7.CHILD OF THE KING • 8.HE'LL WORK IT OUT (Problems) • 9.GREAT DAY • 10.MOTHER • 11.JEY'S GONNA RAIN • 12.DEEP RIVER • 13.WORK AND PRAY ON • 14.IF I HEARD MY MOTHER PRAY AGAIN • 15.ELDER ROME HARRISON (Dry Bones) • 16.OUT OF THE DEPTHS OF MY SOUL • 17.HEAVEN IN MY VIEW • 18.MY LORD WHAT A MORNING • 19.PEACE IN THE VALLEY • 20.FAMILY PRAYER • total time: 68:11

“...12 robust instrumentals, each bearing the tell-tale aural fingerprint of Sonny Treadway. Although his left hand never fingers or relies on the screaming ‘high’ strings, his full use of all eight strings on his home-concocted beast never fails to drive the piece on Jesus Will Fix It! with a cool burn. Treadway’s uncanny knack for relying on the ‘low’ strings as part of his lead line continues to mesmerize. His electric steel is the perfect foil for Mozee’s understated guitar and the added push of Derrick Glen’s drumming. A radical re-interpretation of the electric steel guitar awaits you.” (Dennis Rozanski – BluesRag)

ELDER ROMO WILSON

“This Train Is a Clean Train”
CD 429

Elder Roma Wilson – vocals and harmonica.

These recordings were made in November of 1994 at Elder Wilson’s home and church in Mississippi plus 6 sides he made in Detroit with his harmonica playing sons, in 1948.

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

“Elder Roma Wilson’s six unique 1948 sides accompanied by three harmonicas have long been regarded as among the finest postwar gospel. The way the harmonicas weave in counterpoint, alternatively soaring above the line and then underpinning it, was a marvel of almost telepathic ensemble playing and still is - especially considering two of the players (Wilson’s sons) were under 13. Wilson is in his eighties now and still as powerful a singer and harmonica player as he was nearly half a century ago. This CD unites those truly amazing early sides with 1994 recordings of Wilson solo, with his wife and a Mississippi church congregation. Breathing singing and playing by a true original, although it’s the 1948 sides which make this CD truly awesome.” (David Harrison – Folk Roots)
Filmmaker Les Blank has made a series of superb documentaries for his own Flower Films Co. Besides “Chulas Fronteras,” “Del Mero Corazón,” and “Jai Ete Au Bal” which he made with Chris Strachwitz under the Brazos Films logo, he also distributes selected works from other talented documentary filmmakers and videographers.

Flower Films features several films where music plays a leading role. These films feature artists such as Lightning Hopkins, Mance Lipscomb, Clifton Chenier, Nathan Abshire, Marc and Ann Savoy, “Bois-Sec” Ardoin, Canray Fontenot, Tommy Jarrell, Professor Longhair, Irmgard Farden Aluli, Queen Ida, Sonny Rhodes, The Maestro (Gerry Gaxiola), Francisco Aguabella, and more!

To order or for more details please call or write for a catalog:

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It’s hard to believe, but after collecting records for almost 50 years, I am still hunting for more! If you have a collection of 78s or 45s of Blues, Cajun, Jazz, Mexican, Gospel, Country, or other regional or Ethnic music for sale or if you know of a stash of such records, please call or write to me: Chris Strachwitz 510-525-7471. I am especially hunting for early releases on the Monterrey, N.L. based ORFEO label (as seen here) as well as many two part Corridos from the late 20s and early 30s on major US labels. I also have duplicates to trade or sell. Serious collectors please call for an appointment. (See page 95.)

The Down Home Music Store (phone 510-525-2129) will buy LPs and CDs as well as 78s and 45s, if in excellent condition, good and rare. And don’t forget the 78 Swaps the second Sunday of each month in the parking lot at Down Home Music Store (10341 San Pablo Avenue, El Cerrito, CA 94530) starting at 9 AM, weather permitting.

Note: If you wish to make a tax deductible donation rather than sell your interesting collection, the Arhoolie Foundation will gladly accept important record collections to supplement our already substantial collection which is especially strong in Mexican-American discs. Early Jazz and Blues, Gospel, Country, or Cajun 78 rpm collections are especially desirable – let us hear from you what you might wish to donate and we can arrange the evaluation and tax deduction for your benefit. See pages 12 & 13 for details on the Arhoolie Foundation.
The Journey of Chris Strachwitz

Arhoolie CD 491
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  writer Elijah Wald with
  descriptions of each selection
detailing Chris Strachwitz’
fascinating journey through
America’s musical landscape
• 40+ years of authentic, raw,
down home, roots music

see page 15 for complete artist and track listing...
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