



# New World Records

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## *Cuttin' the Boogie: Piano Blues and Boogie Woogie, 1926-1941*

New World NW 259

In the spring of 1940, the big swing band of drummer Will Bradley had its first hit, a two-sided 78 rpm disc called "Beat Me, Daddy, Eight to the Bar." Bradley soon followed with "Scrub Me, Mamma, with a Boogie Beat" (adapted from "The Irish Washerwoman"). And with World War II mobilization came "Boogie Woogie Bugle Boy" by the Andrews Sisters.

Through such amiable but hardly authentic ditties boogie-woogie entered the consciousness of millions. Such numbers helped keep the swing bands popular. And soon everyone was learning a slew-footed, hip-wriggling dance to go with boogie-woogie.

In the first half of the forties, every dance band (whether a real swing band or not), every small group, every solo pianist had to have at least one boogie-woogie number—or, if not, had to call something "boogie" whether it really was or not, as when composer Morton Gould wrote and pianist José Iturbi recorded "Boogie Woogie Etude." Because neither man understood the polyrhythms that give the style its vitality, the record is surely one of the most embarrassing ever made by an important artist.

Fortunately, there was also more serious and more authentic work. An idiom like boogie-woogie, and the adaptation of it to a big swing band, can't be merely the work of songwriters or of the average hack arrangers. By mid-1937 pianist and composer Mary Lou Williams, who had recorded her boogie "Overhand" as a piano solo a year earlier, had scored her "Roll 'Em," and the Benny

Goodman band was playing it. She then did "Little Joe from Chicago" for the successful ensemble that was her home base, Andy Kirk's orchestra. By 1938 the Bob Crosby orchestra had both "Yancey Special" and "Honky Tonk Train" in its book, and the Tommy Dorsey band had an arrangement by Dean Kincaide of "Boogie Woogie." A couple of years later the less prominent Teddy Powell band offered Bob Mersey's scoring of "Boogin' on the Downbeat."

But even with that kind of activity there needs to be a more creative source of inspiration supplying the music. There was.

The key lies in the composer credit on the highly successful Dorsey disc to "Pinetop" Smith, on the two Crosby recordings to Meade "Lux" Lewis, and on the Powell to Pete Johnson ("Boogin' on the Downbeat" was adapted from his "Blues on the Downbeat").

These men and a few others—all pianists—were the composer-improvisers from whose splendid, unpretentious work all else derived. And they were also the able carriers of a tradition that is older than anyone knows.

Boogie-woogie is basically a way of playing the twelve-bar blues on a piano. The Afro-American blues is a story in itself (see New World Records 80252-2, *Roots of the Blues*)—and a large one, since it is the only musical form created in the United States, accounts for so much of our music by now, and is international as well, readily understood by musicians in Tokyo and Liverpool, Paris and Johannesburg.

Boogie-woogie is a highly percussive style in which the left hand plays a sustained bass figure, usually of one or two measures, usually with eight beats to the bar. Over that continuous pattern the right hand improvises percussive figures that interplay in fascinating and varied polyrhythmic, polymetric patterns. The right hand basically "thinks" in 4/4, however, with all four beats usually given equal value, and a drummer accompanying a boogie pianist would ordinarily play in four, not eight.

Most white Americans fail to grasp that blues playing can be an ordinary fact of Afro-American life. The ability to ad-lib on a simple blues is an everyday pleasure to many blacks, about as remarkable as being able to knock off "Humoresque" would be to an average white housewife who had been given some piano lessons in her girlhood. Many a white folklorist, recording director, or jazz and blues enthusiast for whom an elementary blues ability is still something exotic has elevated the amateur over the professional bluesman, sometimes without knowing the difference.

Just as we don't know where the blues came from, or when, we don't know where boogie-woogie came from, or when. It is often said that ragtime developed as a somewhat middle-class and European-oriented music because it takes a piano to play ragtime, and it takes money to buy a piano. True, but it also takes a piano to play boogie-woogie, and boogie-woogie is obviously less European in its orientation than ragtime.

Boogie-woogie seems to have been a midwestern style, heard early in urban and rural Texas, Oklahoma, and Missouri in barrooms and mining camps, honky-tonks and lumber camps. Indeed, according to Jelly Roll Morton's reminiscences recorded for the Library of Congress, a boogie-woogielike piano blues style had already been heard in New Orleans by the turn of the century.

By the time the boogie-woogie idiom got recorded it was already relatively sure and well defined under the hands of its best players. One of the first to record in the style, or something near it, was Fletcher Henderson, who used an intermittent walking bass (a technique that also appears briefly in some ragtime pieces) in his 1923 "Chimes Blues," as did one Clay Custer in "The Rocks" the same year. (Hear the first selection on this album for the best explanation of the term "walking bass.") But Henderson had destinies other than blues piano—the development of the big band and the foundation of the swing era itself. Custer dropped into obscurity.

We do know about James Blythe and his associ-

ates, however, and around him and them developed what came to be nineteen-thirties boogie-woogie. In 1916, when he was about fifteen, Blythe moved from Louisville to Chicago, which later became a center for the piano blues and its recording. Blythe was a kind of house pianist at Paramount Records, leading little blues groups of various sizes and instrumentations, working with singers, and recording a few piano solos of his own. At night in the bars around the South Side and at rent parties his piano associates included two younger Chicagoans, Meade "Lux" Lewis and Albert Ammons; a somewhat older player, Jimmy Yancey; Clarence "Pinetop" Smith, from Alabama; Hersal Thomas, from Texas; "Cripple" Clarence Lofton; and J. H. "Mr. Freddie" Shayne.

Blythe, Thomas, and Shayne were the professional players. Yancey and Lofton were gifted semiprofs. Lewis and Ammons were the strong younger professionals-to-be who were to help carry the music into its widespread public revival. Smith would have, too, had he not been killed at twenty-five by a stray bullet, an innocent bystander at someone else's fight.

By the thirties Lewis and Ammons had been joined by a pianist from Kansas City, Pete Johnson, and for a while by Johnson's Kansas City associate, the masterful blues singer Joe Turner.

Lewis had recorded "Honky Tonk Train" for Paramount in 1927, and John Hammond, the jazz entrepreneur and record producer, eventually heard it. Given the opportunity to make some jazz records for Parlophone, a British firm (the American labels weren't recording enough jazz for Parlophone's markets), Hammond found Lewis working in a carwash and had him rerecord the piece in 1935. He then encouraged Benny Goodman to invite Lewis, Ammons, and Johnson to guest on Goodman's radio broadcasts. As the Boogie-Woogie Trio they had long stays at a Greenwich Village nightclub with a slightly ironic name, Café Society, and at Chicago's Hotel Sherman. They made records. An affluent, nightclubbing middle class was discovering the real thing, which most of the buyers of the Will Bradley "Beat Me, Daddy" probably never got around to hearing.

The boogie-woogie craze had its day, and that day was largely over by the early fifties. But what about the style? In the rhythm and blues and rock 'n' roll of the fifties and sixties (see New World Records NW 261, *Straighten Up and Fly Right: Rhythm and Blues*), boogie bass lines were everywhere, particularly the bass you'll hear here on "Yancey

Special." Indeed, in the mid-sixties a pianist named Roy Meriweather had a hit with something called "Cow Cow Boogaloo," an almost note-for-note rendering of a twenties boogie record of Charles "Cow Cow" Davenport. (For a 1929 performance by Davenport see New World Records NW 235, *Maple Leaf Rag: Ragtime in Rural America*.)

Devices stemming directly or indirectly from boogie-woogie still permeate rock and pop music. In one popular survival, to our country-and-western bands "playing a boogie" means laying down a traditional boogie-woogie bass line, usually on guitar or bass guitar and usually under a twelve-bar blues.

In their forties work, Lewis and Johnson particularly went on to develop some innovative techniques that unfortunately could not be included in this album. In Lewis' five-minute "Bass on Top," for example, his walking-bass left hand moves up the keyboard through his treble figures and back again. Johnson's breakneck "Holler Stomp" has a bass line

in a kind of half-walk and in its virtuoso middle choruses abandons the ordinarily percussive character of boogie for a flowing eight-measure line. Johnson's fine slow blues, "You Don't Know My Mind," should also be mentioned, and Ammons' delightful extended rendering of Hersal Thomas' "Suitcase Blues."

One word of caution: Music like this, which works within very limited stylistic means, creates difficulties for LP programming. Three-minute performances, eight selections at a time, may make listening problems if the album is just put on the turntable and let go. Better perhaps to take the music in small doses at first, maybe one pianist at a time. Then the commendable variety that each of these players achieved within this limited form and style will become even more of a revelation and delight.

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## Side One

### Band 1

#### *Chicago Stomp*

(Jimmy Blythe)

Jimmy Blythe, piano. *Recorded April, 1924, in Chicago. Originally issued on Paramount 12207 (mx # 1750-1).*

Blythe's musical leadership among Chicago piano bluesmen will be obvious to anyone familiar with the later work of Ammons and Lewis. In this piece and "Armour Avenue Struggle" (which can be heard on Milestone MLP-2018), he spelled out his importance clearly on his first solo recordings.

"Chicago Stomp" is deceptive, for what starts out as an apparently regular walking bass is varied so often and enunciated so differently (compare the first chorus with the second, for example) that simply following Blythe's left hand can become interesting in itself. But one's recognition of Blythe's obvious musicianship should not obscure the appreciation of the sprightly spontaneous character of his playing.

### Band 2

#### *Mr. Freddie Blues*

(J. H. Shayne)

Jimmy Blythe, piano. *Recorded c. May, 1926, in Chicago. Originally issued on Paramount 12370 (mx # 1026).*

Blythe's treatment of Shayne's blues is intermittently a boogie-woogie performance and a straight blues without the boogie bass line. It is very easy for a performer to lose momentum and fullness using that approach, particularly at moments when the boogie bass is dropped. But Blythe (unlike some later players who tried the idea—hear Pete Johnson's "Pete's Mixture" on Decca DL-9226, for example)

does not.

Shayne's piece is basically a one-chorus idea, and part of the interest here comes from following the variations through which Blythe explores that idea thematically.

### Band 3

#### *Suitcase Blues*

(Hersal Thomas)

Hersal Thomas, piano. *Recorded c. February 22, 1925, in Chicago. Originally issued on Okeh 8227 (mx # 8958-A).*

Thomas' blues probably should not be called true boogie-woogie. It offers two basic chorus ideas. One is played over a simple, heavy blues bass of four even accents. The other is played over growling, rumbling slides—an idea that in itself might entitle a player to some kind of immortality. Thomas, a piano prodigy in his childhood, died from poisoning while in his teens and soon after his few recordings were made.

### Band 4

#### *Pinetop's Boogie Woogie*

(Clarence "Pinetop" Smith)

Clarence "Pinetop" Smith, piano with talking. *Recorded December 29, 1928, in Chicago. Originally issued on Vocalion 1245 (mx # C2726-A).*

This is the piece that gave the style its name and became one of its most imitated and influential recordings.

The title seems almost an accident: in an alternate take, Smith, in his running instructions to listeners, dancers, and the "gal with the red dress on," calls it "Pinetop's Truck." "Truck" (which later gave its name to the thirties dance) is a southernism for "mess" or "stuff" or "to-do," a kind of modest, mocking self-disparagement, utterly

serious under the surface, and very appropriate to the ironic emotional language of the blues.

As Paul Oliver has suggested, the term "boogie-woogie" may well have derived from "booger-rooger, a party or celebration, and in the early thirties "pitchin' boogie" did come to mean throwing a party. But one characteristic of any slang vernacular is that the meaning and currency of its expressions are in constant flux.

Pinetop's piece, with its three basic chorus ideas (one of them actually a simple vamp) and its tantalizingly easy two-bar break ("Hold it now! Stop!"), is a gem of composition and performance. Its effectiveness clearly centers around the compelling buoyancy of Smith's touch and the crystal clarity of his articulation in each hand.

### Band 5

#### *Jump Steady Blues*

(Clarence "Pinetop" Smith)

Clarence "Pinetop" Smith, piano. *Recorded January 15, 1929, in Chicago. Originally issued on Vocalion 1298 (mx # C-2799-B).*

This is Smith's only true solo performance.

In the early twenties it was common to call all boogie-woogie bass figures "rocks," but gradually the term began to be applied to the kind of one-measure figure heard in the previous piece to differentiate it from the two-measure walking bass heard here. Yet Smith's walking bass, rather like Blythe's in "Chicago Stomp," is resolved at the end of each chorus along with his treble. Again, one of his treble ideas is basically a timekeeping, offbeat vamp, but notice how differently it is articulated here. And again, Pinetop's clarity and easy touch—

the despair of all his imitators—is the central virtue around which all the others gather.

A short verbal introduction and ending in which Pinetop converses with another man about his intention to rehearse for a record date has here been eliminated.

#### **Band 6**

#### ***Honky Tonk Train***

(Meade "Lux" Lewis)

Meade "Lux" Lewis, piano. Recorded November 21, 1935, in Chicago. Originally issued on Parlophone R-2187 (mx # 90469-A).

This was Lewis' second (and least-known) version of his masterpiece in the long-standing tradition of the descriptive "train blues." In his essay in *Jazzmen*, William Russell wrote of it that

Lewis' ideas seem unlimited; in developing them he always gives an unexpected twist to the melody. A new technical idea is used for each chorus; one composed of high tremolos and repeated chords is followed by a variation based on light glissandi, and that in turn by one strongly rhythmic, with heavy bass figures for contrast. Dynamic variety and cross-rhythms have been employed to a much greater extent by Meade Lux than by any other pianist. From the drive and complexity of rhythm one might imagine that the *Honky Tonk Train Blues* was played by two pianists. . . . The recurring bass figure does not suggest monotony or lack of invention, but holds the listener. In common with other self-taught pianists of this school, Meade Lux does not use the damper or any other pedal, except to strike with his foot for the percussive effect.

Incidentally, the striking double-time "train-crossing-the-trestle" effect in the sixth chorus proved too difficult for most pianists who undertook "Honky Tonk Train" in the thirties and forties,

and they omitted it.

Once he was established with his public, Lewis tended to feel boxed in by the boogie-woogie style and by this piece. Although self-taught, he was a skillful pianist and wanted to play things other than blues. (On one of his thirties records he performs "I'm in the Mood for Love" on celeste.) He lamentably responded to nightly requests for "Honky Tonk Train" by performing it faster and faster over the years.

As Russell points out, two ways Lewis gives interest to "Honky Tonk Train" are by using only the white keys in his bass line, although the piece is in G, and avoiding the tonic until the end. That ending, by the way, does not here employ the resolving tremolo that appears in all his other recorded versions.

#### **Band 7**

#### ***Yancey Special***

(Meade "Lux" Lewis)

Meade "Lux" Lewis, piano. Recorded January 11, 1936, in Chicago. Originally issued on Decca 819 (mx #90561-A).

Lewis' direct debt to Yancey first showed up on his 1930 recordings as accompanist to singer George Hannah in "Freakish Blues" (which can be heard on Milestone MLP-2018). Here the debt is heard in a fully developed statement (but, as William Russell observed in *Jazzmen*, an almost sedate one), with that quality of compositional completeness that Lewis so often gave his extemporizations. The bass figure can be found in Yancey, of course, but, so far as I have been able to discover, *without* the octave that Lewis gives it. As in "Honky Tonk Train" (and in many other boogie-woogie pieces), Lewis tends to end each chorus with a version of the same four measures. But notice

the opening: with no introduction, he offers eight measures of bass, unexpectedly ending the chorus with two hands playing the identifying four measures. And notice also the bass's relationship to several of the treble motives he introduces.

#### **Band 8**

#### ***Mr. Freddie Blues***

(J. H. Shayne)

Meade "Lux" Lewis, piano. Recorded January 11, 1936, in Chicago. Originally issued on Brunswick 02176 (mx # 90564-A).

Lewis' treatment of the Shayne blues is both similar to and in striking contrast to Blythe's. Lewis plays in sustained boogie style throughout, and although he uses the "Mr. Freddie" one-chorus idea as the basis of much of what he does—it even determines his introduction—his treatment of it reaches further and is looser and more varied. A detailed comparison of the two versions might serve as a fascinating exposition of Lewis' contribution to the boogie-woogie idiom.

#### **Side Two**

#### **Band 1**

#### ***Boogie Woogie Stomp***

(Albert Ammons)

Albert Ammons and His Rhythm Kings: Albert Ammons, piano; Guy Kelly, trumpet; Dalbert Bright, clarinet and alto saxophone; Ike Perkins, guitar; Israel Crosby, bass; Jimmy Hoskins, drums. Recorded February 13, 1936, in Chicago. Originally issued on Decca 749 (mx # 90567-A).

Ammons' most personal performance is probably his "Shout for Joy" (which can be heard on Columbia KC-32708). But a great deal of his work offered a person-

al restatement and refinement of the music of earlier players.

As Ammons himself acknowledged, "Boogie Woogie Stomp" is clearly a reinterpretation of "Pinetop's Boogie Woogie." Ammons substitutes his own power and drive for Smith's buoyancy and delicacy, and the remarkable thing is that it works. In his later piano recordings of the piece, Ammons simply adapted the horn solos and riffs heard here to his keyboard.

#### **Band 2**

#### ***Bass Goin' Crazy***

(Albert Ammons)

Albert Ammons, piano. *Recorded April 8, 1939, in New York. Originally issued on Solo Art 12000 (mx # R-2092).*

In this performance Ammons pays tribute to such predecessors as Charles "Cow Cow" Davenport and "Cripple" Clarence Lofton. Those men (Lofton particularly) are sometimes said to have played boogie-woogie blues in a kind of intuitive free form in which a chorus of fourteen measures might be followed by one of eleven and a half. They also tended to play with clipped, ragtime-like accents, played eight-to-the-bar patterns in both hands for long stretches, and switched bass figures with what seems near-abandon. Ammons has here patterned and regularized their ideas and made them swing in a piece with a spontaneity of its own, and with a bass that is a lot less "crazy" than it may seem at first.

#### **Band 3**

#### ***The Mellow Blues***

(Jimmy Yancey)

Jimmy Yancey, piano. *Recorded October 25, 1939, in Chicago. Originally issued on Victor 26591 (mx # 044011-1).*

Yancey had never recorded until 1939, and he was recorded then because of the tribute in Meade Lewis' title "Yancey Special" and the interest in him that it stimulated.

Jimmy Yancey defies all the rules. He was a rudimentary pianist in several senses, yet his work is rhythmically fascinating, and for most listeners he has the sensibilities and depth of a true artist. "The Mellow Blues," variations on a kind of broken Charleston rhythm, has a couple of howling mistakes (the end of the third chorus, for example). It is a two-part improvisation, with Yancey's bass line possibly even more spontaneously interesting than his treble. His overall pacing is commendable, and a very Pinetoplike calm chorus (the fifth) comes at precisely the right moment. As a youngster, Yancey had worked in vaudeville as a dancer, and surely the experience affected his piano-playing style.

#### **Band 4**

#### ***Tell 'Em About Me***

(Jimmy Yancey)

Jimmy Yancey, piano. *Recorded October 25, 1939, in Chicago. Originally issued on Victor 26590 (mx # 044008-1).*

The title is from the blues verse "If you get to Chicago [or wherever], won't you tell 'em about me. The performance is the most lyrical of all Yancey's blues. In his essay "Boogie Woogie," William Russell considers it one of Yancey's earliest pieces and says, "Yancey's ability to hold his composition together and keep it moving and rocking with such sparseness of notes is astonishing."

To add further to the wonder-

ful contradictions that were Jimmy Yancey: in February, 1950, Henry Brown, born in Tennessee, raised in St. Louis, recorded "Deep Morgan" (which can be heard on Milestone MLP-2009) in a style similar to Yancey's.

If Yancey's similar abrupt endings to his performances puzzle the listener—well, it was the only ending he knew.

#### **Band 5**

#### ***Climbin' and Screamin'***

(Pete Johnson)

Pete Johnson, piano. *Recorded April 16, 1939, in New York. Originally issued on Solo Art 12004 (mx # R-127).*

"Climbin' and Screamin'" is the best of several solo versions Johnson recorded of his obviously favorite piece, the one he also used as the basis of his famous duo performance with singer Joe Turner, "Roll 'Em, Pete" (see New World Records NW 261, *Straighten Up and Fly Right: Rhythm and Blues*; also see Selected Discography). Johnson probably had more swing than any other boogie man with the possible exception of Smith, and that swing was undoubtedly the result of his musical upbringing in Kansas City. His work has the triplet feel, derived from Louis Armstrong's jazz innovations, that is shared by the best players from that city's musical maturity, up through Charlie Parker. Johnson directly influenced such fifties funky players as Horace Silver, Ray Bryant, and Junior Mance. And as pianist Nat Pierce has remarked, to keep up this kind of momentum the forearm and wrist have to be rigid but loose at the same time, a quality probably more evident in Johnson's work than in that of any other pianist in this collection. Johnson was a master at

building up his right-hand effects with short percussive one- or two-measure riffs, but he could also connect these ideas into flowing phrases of several measures, as his opening choruses here ably demonstrate.

#### **Band 6**

##### ***Blues on the Downbeat***

(Pete Johnson)

Pete Johnson, piano. *Recorded August 23, 1940, in New York. Originally issued on Decca 3384 (mx # 68004-A).*

This piece, in one of Johnson's strongest and most polished recordings, uses his second-favorite bass figure. His mid-performance break, in which he tantalizingly drops and then resumes his bass, is handled with such originality and is such a fine example of suspension, tension, and release that it is a pity he did not use the device more often. Johnson also seems to use the familiar pattern of concluding each chorus with the same four-measure ending, but here there are hidden variants on that ending.

#### **Band 7**

##### ***Kaycee on My Mind***

(Pete Johnson and Dave Dexter)

Pete Johnson, piano. *Recorded August 23, 1940, in New York. Originally issued on Decca 3384 (mx # 68004-A).*

This masterpiece of sustained rocking swing is the kind of performance that probably had no preconceptions before it was recorded except a tempo, a bass figure, and a mood. Notice the loose asymmetry of Johnson's treble accents in the opening of the second chorus. The switch to a walking bass for the last two choruses was typical of a Johnson performance, and here he makes it work. The combination of momentum, introspection, melancholy, and good cheer is also typical of the purgative irony of all good blues performances.

*Editor's note:* The "Kaycee" in the title refers to Kansas City, Missouri, which, in the late twenties, was the jazz center of the United States. A discussion of Kansas City's importance in the history of jazz may be found in Dan Morgenstem's liner notes

(pg. 2, col. 1) for New World Records NW 271: *Bebop*.

#### **Band 8**

##### ***Cuttin' the Boogie***

(Albert Ammons and Pete Johnson)

Albert Ammons and Pete Johnson, pianos; James Hoskins, drums. *Recorded May 7, 1941, in New York. Originally issued on Victor 27504 (mx # 063864-2).*

In the Boogie Woogie Trio, solo space was left for each man (hear "Boogie Woogie Prayer" on Columbia KC-32708). With Meade "Lux" Lewis' departure, however, Ammons and Johnson tended to improvise simultaneously throughout each performance, with delightful rhythmic results. "Cuttin' the Boogie" (apparently built on Johnson's "Basement Boogie," Decca DL-9226) probably shows their contrapuntal interplay with more clarity than any other of their recordings. It remains for the listener, by this point enlightened in the characteristics of each pianist's style, to follow the line game of deciding who is playing what on "Cuttin' the Boogie."

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- \_\_\_\_\_. "Notes on Boogie Woogie Pianists," in *The Art of Jazz*, ed. Martin Williams. New York: Oxford University Press, 1959.

## SELECTED DISCOGRAPHY

- Boogie Boogie Piano: Original Recordings 1938-40* (includes performances by Albert Ammons, Meade "Lux" Lewis, Pete Johnson, Jimmy Yancey, *et al.*). Columbia KC-32708.
- Boogie Woogie Rarities*. Milestone MLP-2009.
- Kansas City Piano* (includes performances by Mary Lou Williams, Count Basie, Pete Johnson, *et al.*). Decca DL-9226.
- Pitchin' Boogie*. Milestone MLP-2018.

	Side One	Total time 24:24
1 CHICAGO STOMP (Jimmy Blythe) (publ. unknown) Jimmy Blythe	.....	.2:56
2 MR. FREDDIE BLUES (J. H. Shayne) (publ. MCA Music, a Division of MCA, Inc.) Jimmy Blythe	.....	.3:07
3 SUITCASE BLUES (Hersal Thomas) (publ. unknown) Hersal Thomas	.....	.2:31
4 PINETOP'S BOOGIE WOOGIE (Clarence "Pinetop" Smith) (publ. MCA Music, a Division of MCA, Inc.) Clarence "Pinetop" Smith	.....	.3:22
5 JUMP STEADY BLUES (Clarence "Pinetop" Smith) (publ. MCA Music, a Division of MCA, Inc.) Clarence "Pinetop" Smith	.....	.3:00
6 HONKY TONK TRAIN (Meade "Lux" Lewis) (publ. Shapiro, Bernstein & Co., Inc.) Meade "Lux" Lewis	.....	.2:48
7 YANCEY SPECIAL (Meade "Lux" Lewis) (publ. Shapiro, Bernstein & Co., Inc.) Meade "Lux" Lewis	.....	.3:13
8 MR. FREDDIE BLUES (J. H. Shayne) (publ. MCA Music, a Division of MCA Inc.) Meade "Lux" Lewis	.....	.2:57
	Side Two	Total time 24:08
1 BOOGIE WOOGIE STOMP (Albert Ammons) (publ. Leeds Music Corp.) Albert Ammons and His Rhythm Kings	.....	.2:56
2 BASS GOIN' CRAZY (Albert Ammons) (publ. Leeds Music Corp.) Albert Ammons	.....	.3:36
3 THE MELLOW BLUES (Jimmy Yancey) (publ. MCA Music, a Division of MCA, Inc.) Jimmy Yancey	.....	.2:39



4 TELL 'EM ABOUT ME (Jimmy Yancey) . . . . .	.2:45
(publ. MCA Music, a Division of MCA, Inc.)	
Jimmy Yancey	
5 CLIMBIN' AND SCREAMIN' (Pete Johnson) . . . . .	.3:19
(pub. MCA Music, a Division of MCA, Inc.)	
Pete Johnson	
6 BLUES ON THE DOWNBEAT (Pete Johnson) . . . . .	.3:11
(publ. MCA Music, a Division of MCA, Inc.)	
Pete Johnson	
7 KAYCEE ON MY MIND (Pete Johnson and Dave Dexter) . . . . .	.2:53
(publ. MCA Music, a Division of MCA, Inc.)	
Pete Johnson	
8 CUTTIN' THE BOOGIE (Albert Ammons and Pete Johnson) . . . . .	.2:22
(publ. MCA Music, a Division of MCA, Inc.)	
Albert Ammons and Pete Johnson, pianos; James Hoskins, drums	

*Full discographic information for each selection may be found within the individual discussions of the works in the liner notes.*

**ACKNOWLEDGEMENTS**

Our thanks to CBS Records for "Suitcase Blues"; "Pinetop's Boogie Woogie"; and "Jump Steady Blues": and to RCA Records for "The Mellow Blues"; "Tell 'Em About Me"; and "Cuttin' the Boogie." "Chicago Stomp"; "Mr. Freddie Blues"; "Bass Goin' Crazy"; and "Climbin' and Screamin'" appear courtesy of Jazzology Records, 3008 Wadsworth Mill Place, Decatur, Georgia 30032.

Our thanks to Robert Altshuler for making his record collection available to us, and to Sam Parkins for his invaluable help.

*Program consultant:* Martin Williams

*Rerecording engineer:* Art Shifrin

*Mastering:* Lee Hulko Sterling Sound

*Cover art:* Alexander Calder. "Horizontal Spines." Sheet metal, wire and rods, and sheet aluminum.  
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

*Cover design:* Elaine Sherer Cox  
Library of Congress Card No. 77-750896

THESE RECORDINGS WERE MADE POSSIBLE THROUGH A GRANT FROM THE ROCKEFELLER FOUNDATION

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