

II. ARCHIVE OF BOOKS, RECORDINGS, SHEET MUSIC, VIDEOS, AND ADVERTISING MATERIALS.

F. 1. ARTIST'S PROMOTION

As part of their sales process record companies have long presented a wide range of promotional materials, both to the public and to the sales agents handling the records. This began with early lists and catalogs, and ultimately escalated to the current video films, which sometimes are more costly than the recordings they are promoting. Much of this material in the archive has been listed under the individual artist or category, but a few items which do not fit into any category have been cataloged separately.

A UNIQUE PROMOTION ITEM and A SESSION TELEGRAM

LEROY CARR

Publicity Photo

Carr was one of the most popular blues artists of the late 1920s and early 1930s, and his composition "How Long Blues" has been an enduring blues classic. Promotional Photo - A portrait of Carr printed on sepia stock, 8 x 10," with signature and song title "Aggravatin' Papa" superimposed on photo. nd, but probably early 1930s.

Session Telegram

A Postal Telegraph from W. R. Calaway of the American Record Corp., July 23, 1934. Original envelope included.

Text reads,

Want you and Scrapper to come to New York for recording as soon as you can get ready stop if you haven't sufficient songs ready we can keep you here several days so you can rehearse stop wire me when you can leave Indianapolis.
(Scrapper was Carr's guitarist, Scrapper Blackwell)

A UNIQUE "BOOK OF BLUES"

Paramount Records, the pioneering blues and jazz label that reached a wide audience in the African American community, seems to have prepared this elaborate booklet both as a promotional item and a sales item for its blues line. It is elaborately produced, combining piano arrangements of popular blues compositions with artists' photos and short biographical sketches from the company's larger catalog, but the cover seems to be a hasty improvisation and some of the music has been so carelessly reproduced that portions of the pages have been trimmed away. The booklet is undated, but the latest copyright date for the piano arrangements is 1927.

THE PARAMOUNT BOOK OF BLUES

9 3/8" x 6 1/8" stapled three color paper cover, 40 pages, nd, title page lists only name of parent company, The New York Recording Laboratories, Port Washington, Wisconsin.

Artists presented with full page entry, including photo and publicity material:

Blind Lemon Jefferson

"Ma" Rainey

Blind Blake

Ida Cox

Charlie Jackson

Elzadie Robinson

Arrangements of 30 blues compositions, including "Alabama Bound," "Black Snake Moan," "Death Letter Blues," "Fore Day Creep," "How Long, Daddy, How Long," "Mecca Flats Blues," and "Rising High Water Blues."

PARAMOUNT PUBLICITY PHOTO

John Steiner, the Chicago music business man and jazz enthusiast who purchased the pioneering blues label Paramount Records, made available promotional materials prepared from company originals.

Blind Blake

8"x10" b/w publicity photo of Blake with guitar. A signature and greeting "Cordially yours" has been superimposed over the image, nd, late 1920s.

Barbecue Bob

8"x10" publicity photo of Columbia Records blues artist Robert Hicks, who recorded as "Barbecue Bob." He is pictured with his guitar in a cook's apron and cap beside a barbecue pit, penciled date February, 1929.

CONTEMPORARY MATERIAL

Sam Bro "5"

8"x10" of Arhoolie zydeco group the Sam Brothers.

A Unique Artist/Company Promotion

A Rocking Dopsie dinner place mat prepared as part of the anniversary celebrations for Dopsie's label, Sonet Records. Picture of the band, biographical sketch, and recipe for Jambalaya, with text in Swedish.

11 3/4" x 17 3/4," laminated sheet, b/w.

THE LEGACY OF THE BLUES

To promote the complete set of the Legacy of the Blues albums the Sonet London office prepared an elaborate publicity package that was sent to reviewers. The albums were put into a heavy cloth carrying case printed with the logo of the series, and with the albums were a copy of the book *The Legacy of the Blues*, press material on the artists, a copy of the book publisher's catalog, a packet of Louisiana rice, a packet of Louisiana red beans,

a packet of Virginia tobacco, a genuine cotton boll, and several copies of the display button prepared with the series logo.

This set includes the cloth case, copies of 12 of the albums, the book, the publisher's catalog, and all of the promotional materials.

RAP and HIP HOP

Record companies trying to reach their elusive city audience use a variety of promotional devices, including posters, which are listed with other poster material in IIF3.

The Rap Pack

Profile Records introduced its artists with a series of small cards, 3 1/2" x 2 1/2," similar to sports cards, with a stylized portrait of the artist and an introduction to the album on the reverse. Artists for this group of cards include: The Boys, Candyman, C. P. O., Eazy E, Gang Starr, Tragedy, The X-1, Yomo & Maulkie

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F. 2. BAND POSTERS AND ANNOUNCEMENTS

Throughout our city neighborhoods and in isolated rural areas there has long been a reliance on posters and announcements to inform the local audience of the appearance of a performer or a new recording. The posters are attached to telephone poles and walls, placed in shop windows, or taped to the sides of vans and trucks. In the 1960s the well-known psychedelic posters for the San Francisco rock dances created a new art form that for several years became a worldwide craze.

In western Louisiana the more modest dance posters are a very popular form of advertising, and all of the bands and many of the small clubs prepare a stock of posters that are available at the shop of the printer that handled the job. Most of the posters are designed with a space left to write in the place and the time of the band's appearance, and the printing shops sell copies of the posters to the club and dance hall owners. Since there are often only a limited number of posters available the printer usually asks for authorization from the band before they sell them. Some of the larger zydeco clubs, like Fort Spriggs in Houston, Texas print their own posters, since they scatter them over a wide area. The zydeco posters are also interesting because the term for the music is often spelled "zordico," an older spelling which has now almost disappeared.

ZYDECO POSTERS

Zydeco musicians in western Louisiana usually play in small local clubs, or in isolated dance halls outside of the towns, and the posters are the most useful way to let the public know that there is going to be a dance. People have to drive a lot in this thinly populated countryside and they are accustomed to looking out for signs and notices and posters. Most of the zydeco posters are printed on card stock and feature a photograph of the artist. There is usually a color printed as a background, but in some posters the color

is a commonly used, roll-on, three color background. The printers who prepare the posters also prepare posters for a variety of local events, and there is considerable similarity in the designs, the typefaces, and presentations.

FERNEST ARCENAU

In the popular 22" x 13 3/4" size, with dark orange background. A Fort Spriggs poster for a dance by Arcenau and his band The Thunders, but the date and time have not been written in. *Folder 1*

BUCK WHEAT

18" x 12," b/w photo and text, handwritten announcement added for an appearance at a smaller Houston club, Mitchell Lounge. nd. *Folder 2a*

The same poster, printed in red, with printed announcement added for appearance at St. Peter Claver Church, November 16, 1979. *Folder 2b*

Larger poster, 22" x 13 3/4," with identical photo but different typeface and title of current record hit "I Bought A Raccoon" added. 3 color roll-on process background. The handwritten announcement has been added for Richard Club, a large, shambling, popular club in the fields outside of Lawtell, Louisiana. March 10, year not known. *Folder 2c*

CLIFTON CHENIER

Although Chenier was long the dominant figure in the zydeco world two of these posters are for a club in Lafayette, Louisiana, Bon Ton Rouley, which also used considerable radio advertising, and relied less on posters to notify his audience of his appearances.

11" x 8 1/2" b/w sheet with photo of Chenier wearing his crown and the text "The Nationally Recognized Zordico King." A handwritten announcement has been added for his appearance on Easter Sunday at Bon Ton Rouley, year not known. *Folder 3a*

17" x 11," printed in black on gray stock. Different format with titles of three songs included, "Ti Na Na," "Big Mamou," "I'm A Hog For You." Handwritten announcement for August 12, at Bon Ton Rouley, year not known. *Folder 3b*

22" x 13 3/4," b/w with yellow background. Printed announcement for Fort Spriggs, December 8, 1979. Chenier had been seriously ill and the poster adds the text "The Return of the King." *Folder 3c*

JOHN DELAFOSE and the EUNICE PLAYBOYS

17" X 14," b/w. Handwritten announcement added for Fort Spriggs, October 13, year not known. *Folder 4*

Although the photo of the group shows a Delafosse son with a frottoir, and Delafosse is holding a single row piano accordion, the zydeco instrument, the title "Playboys" usually describes a Cajun group, and the poster also claims "French Music at its Best!" The group is obviously performing in both of the popular local dance styles.

ROCKIN' DOPCEE (Sic)

18" x 12," printed in red on yellow background. Handwritten announcement reads "Here," so the actual location of the dance can't be determined. February 8, year not known. *Folder 5a*

The size and the typeface of the poster is similar to the previous poster, but the photograph has been changed to an image of Dopsie wearing what appears to be an arabic-style turban. The printed announcement is for the Continental Lounge, but a handwritten message has changed this to Hamilton Place. "Sat. 20," month and year not known. *Folder 5b*

22" x 14," b/w, elaborate design. Handwritten announcement in red and black, Blue Knight Lounge, "Friday 18 -1977," month not known. Two of Dopsie's hits are named on the poster, "Pushin' & Pullin'" and "Who's Lovin' You Tonight." *Folder 5c*

THE RED HOT LOUISIANA BAND

22" x 14," b/w. Handwritten announcement added for Percy Perry, December 1, 1979. The Red Hot Louisiana Band is Clifton Chenier's band, playing without him during his illness. Clinton Broussard has replaced Chenier on accordion. Clifton's brother Cleveland, who played the frottoir, is prominently featured in the group photo. *Folder 6*

THE SAM BROTHERS '5'

22" x 14," b/w. Handwritten announcement added for Bon Ton Rouley, February 19, year not known. *Folder 7*

A NEW ORLEANS MEMORIAL POSTER

IN THE NIGHT - A TRIBUTE TO PROFESSOR LONG HAIR

22" X 14," printed in red and blue on white card stock. Municipal Auditorium, New Orleans, nd. *Folder 8*

A memorial tribute to Professor Long Hair, after his death in 1980, with most of New Orleans' best known performers taking part, including the Neville Brothers, the Radiators, Tommy Ridgely and the Untouchables, Chief Jolly, Lee Dorsey, Geo. Porter, Willie Tee, Irma Thomas, Golden Eagles, Jessie Hill, Snooks Eaglin, The Blues Scholars, Tuts Washington, Wild Magnolias, and a "Special Guest Appearance: Allan Toussaint."

A GEORGIA GOSPEL POSTER

28" X 22," printed in black with yellow background. Concert to be held in Hinesville, GA, June 2, 2001. *Folder 9*

This is a poster for a typical large gathering of gospel stars, including the Zion Gospel Travelers, the Five Singing Stars, The Grant Sisters, and The Gospel Messengers.

A NEW ORLEANS DANCE HALL FLYER

Kid Thomas and His Dixieland Jass Band

11" x 8 1/2," printed in black on yellow sheet. The band is appearing at the Tip-Top club on Saturday nights, nd, but the 1960s. *Folder 10*

A NEW ORLEANS R & B POSTER

BOOTSIE COLLINS

28" x 22," b/w printed on white stock, busy design with three b/w photos. Supporting artists include Horny Horns, Fred Wesley, Maceo Parker and the A. G. B. All Girls Band, with photo. Concert to be held March 26, 1978 at the Municipal Auditorium. *Folder 11*

A NEW ORLEANS ART POSTER

TIPITINA'S/PROFESSOR LONGHAIR

37" x 17 3/4," beautifully designed, richly colored tribute to Professor Longhair, utilizing a photograph by Michael P. Smith. #452/1400, signed by Smith and designer Mischa Philippoff. *Folder 12*

Professor Long Hair played often at Tipitina's, and his music always had a special meaning for everyone involved in the club's management.

A FOLK FESTIVAL ART POSTER

NATCHITOCHE/NSU FOLK FESTIVAL

22" x 14," full color on paper. 1991, this copy signed by artist Eric Von Schmidt. *Folder 13*

The art work for the poster is a powerful portrait of Leadbelly painted by Von Schmidt

RAP & HIP HOP POSTERS

Posters are also important to the rap and hip hop community, although their function has changed. They are used more often to promote new record releases than they are to publicize dances or appearances. The hope, from the record company's side, is that the posters will be displayed in record stores, where there is a continual turnover in advertising materials. Times Square, in New York City, is often papered with rap posters that are removed almost as quickly as they are put up. The dates on the posters usually are the release date of the forthcoming release.

BIG PUN

24" X 17 1/2," two color on white stock, with silhouette drawing of the artist. Release date of the album is April 4, year not indicated.

Like many Times Square posters displays there are two copies of the poster stapled back to back so they can be leaned against a railing. *Folder 14*

BLACK DYNASTY

25X x 17," b/w portrait with two color overlay of text. nd. but promoting album *Asphalt Jungle*. *Folder 15*

CLEE DOG

33" x 22," elaborately designed and printed on white stock. nd, album title *It's Been A Long Time Coming*. Folder 16

DR. DRE

36" x 24," a striking full color portrait of Dre against a white background. nd, but promoting new album release *The Chronic*. Folder 17

EAZY-E

36" x 24," elaborate design printed on paper. Announcing forthcoming album *Considered Armed Dangerous and Temporarily Insane*, January 25, year not indicated. Folder 18

FIFTY CENT

36" X 24," two color on black printed stock. nd, but album *Power of the Dollar* "Coming Soon." Folder 19

GETO BOYS

24" x 18," b/w portrait with two-color type overlays on paper. nd., but promoting single "Crooked Officer." Folder 20

ICE CUBE

36" x 24," b/w on green printed background stock. Announcing the release of album *War and Peace, Vol. 2*. March 21, year not indicated. Two copies of the poster stapled back to back. Folder 21a

ICE CUBE

36" x 24," elaborately designed poster illustrating artist's prior releases, printed on paper. Announcing new album *The Predator*, 1992. Folder 21b

JT, THE BIGGA FIGGA

25" x 17," full color portrait with type overlays on paper. nd., but promoting single "Don't Stop Til." Folder 22

MASTER P

24" x 18," full color portrait with type overlays on paper. nd. but promoting album *Mama's Bad Boy*. Folder 23

MISTER MIXX

22 3/4" x 17," full color photo of artist posed with several women against yellow background, printed on paper. nd., but promoting single "Smooth." Folder 24

THE REAL UNTOUCHABLES

24" x 18," full color with photo portraits on paper. nd., promoting album *Understanding The Criminal Mind*. Folder 25

SEAGRAM

24"x 18," full color portrait with type overlays on paper. nd., promoting album *The Dark Roads*. Folder 26

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F. 3. CATALOGS AND COMPANY "SELL" SHEETS

Although record companies began distributing catalogs of their releases at a very early date, there was only sporadic attention paid to the so-called "race" releases, which were largely sold to African American buyers through local retail outlets. An exception to the rule was Paramount Records, with an extensive blues and jazz catalog that was offered for mail order purchase through advertising in the *Chicago Defender*, a newspaper widely read in the black community. As the sales continued to rise, however, the larger companies slowly began to advertise their releases in a more professional manner.

An Early "Race" Catalog

This is a remarkable publication by Columbia Records from the 1920s. It is a well produced catalog of the company's "Race Stars," including photographs and short promotional sketches. Most surprisingly there is an alphabetical index of artists to open the catalog and an alphabetical index of song titles to close the catalog. It is printed on distinctive orange stock, with a well designed cover. Artists featured with photo and sketch - in order of appearance:

Bessie Smith
Ethel Waters
Clara Smith
Martha Copeland
Peg Leg Howell
George Williams and Bessie Brown
Bert Williams
Willie Jackson
Clarence Williams
Fletcher Henderson and his Orchestra
Rev. J. C. Burnett
Rev. J. M. Gates
Rev. W. M. Mosley
Birmingham Jubilee Singers
Fisk University Jubilee Singers

The Latest Blues by Columbia Race Stars, Columbia Records, 7"x 5," 30 pages. nd, but latest catalog numbers end in mid-1920s.

Material from a Paramount Catalog

John Steiner, who owned the rights to Paramount Records, made available photo reproductions of some pages from an early Paramount catalog for the book *The Country Blues*. Artists pictured on the pages are:

Blind Lemon Jefferson
Charlie Jackson
"Ma" Rainey
Ida Cox
Elzadie Robinson
The Beale Street Sheiks
Banjo Joe (Gus Cannon)

A Selection of 1920s Blues Advertisements

Reproductions from the pages of *The Chicago Defender*
Mail order advertisements for blues recordings.

Depression Era Catalog Listing

A reproduction of the 1930s sales list for the low price (25c) releases on Romeo Records, a sales subsidiary of American Record Corporation with extensive blues listings, including singles by Blind Boy Fuller, Washboard Sam, Robert Johnson, and Peetie Wheatstraw.

Single sheet, 9 1/2" x 7," nd but listing suggests 1937-1939.

Independent Labels

AMERICAN MUSIC - This small label, limited to New Orleans revival jazz recorded and produced by jazz scholar William Russell, was one of the key factors in the spread of New Orleans music in the 1950s. This sales catalog lists the 14 10" lps which Russell was selling from his shop on Chartres Street in the French Quarter.

Printed list, 9" x 4," with checks by Russell indicating availability. nd but 1950s.

DISC COMPANY of AMERICA - This was the label owned by Moses Asch which was forced into bankruptcy in 1948. Under a covert agreement Asch's secretary, Marian Distler, was permitted to purchase the company for a nominal amount and she was given the title of "president" of the new company, Folkways Records, which took over the Disc operation.

Printed folder, 5 1/2" by 17," folded into six panels listing the company's catalog of 29 78rpm albums, including albums by Leadbelly, Woody Guthrie, Mary Lou Williams, and the Jazz at the Phiulharmonic concerts. Attractively designed, nd, but probably early 1948.

FOLKWAYS RECORDS

Fall - Winter Catalog - 1959. 8 3/4 " x 6" 36 pages.

By this point, after only ten years as a label Folkways was advertised as offering "The World's Largest Collection of Authentic Folk Music on Longplay Records," which was certainly true, and the catalog continued to grow rapidly for the next two decades.

Folkways Records release sheets.

8 new release announcements and catalog listings, 1956 - 1982, many with illustrations of album jackets.

ASCH/BROADSIDE and RBF RECORDS CATALOG

Folded 8 1/2" x 3 1/2" multipages leaflet listing the albums available on these subsidiary Folkways labels. At that point I was the principal producer for the RBF albums and all but two of the releases were compilations I had done of earlier blues, jazz, and gospel recordings.

PIEDMONT RECORDS

Piedmont was a small label owned by blues researcher Dick Spottswood. The label had one important artist, Mississippi John Hurt, until he was signed by Vanguard Records in the mid-1960s.

New Release flyer - a small printed flyer, 3 1/2" x 8 1/2," listing three releases, one by Hurt and two compilations of early ragtime and blues recordings. nd, but early 1960s.

Sales flyer for Mississippi John Hurt, 8 1/2" x 5 1/2," with drawing of Hurt. nd, but early 1960s.

Contemporary Listings

ACE RECORDS

ACE 2000 CATALOG, 11 3/4" x 8 1/4," slick paper cover, 176 pages, 2000.

25th Anniversary catalog of England's leading reissue label specializing in 1950s r & b, blues, and folk music. Extensive listings with color illustrations of all album jackets.

ALLIGATOR RECORDS

The Chicago blues label Alligator Records, owned by Bruce Iglauer, has been a major force in the contemporary blues revival. One of the company's strengths has been its tireless promotion of its artist, sending letters, biographies, and information sheets on new releases. Sales material from the period 1991 - 1996 includes biographies and colorful presentations of the following artists:

Billy Boy Arnold
Lonnie Brooks
Cephas & Wiggins
C. J. Chenier
William Clarke
Floyd Dixon
Tinsley Ellis

Michael Hill's Blues Mob
Dave Hole
Long John Hunter
Little Charlie and the Nightcats
Ann Rabson
Saffire
Son Seals
Sugar Blue

ARHOOLIE RECORDS

Catalog 2000. "Forty Years of Down Home Music." Lavishly illustrated, 8 1/2" x 5 1/2," paper cover, 138 pages, 1999.

Arhoolie Label, owned by Chris Strachwitz and with offices in Berkeley, is one of the most important independent labels specializing in blues, country, cajun, and Tex-Mex music.

Arhoolie Blues Classics 1985 Calendar

Artists featured with full size reproduction of album jackets:

Lightning Hopkins
Big Maceo
Johnny Young & Big Walter
Sonny Boy Williamson
Memphis Minnie
Lowell Fulson
Big Mama Thornton
Texas Blues collection
Mance Lipscomb
Clifton Chenier
Fred McDowell
Big Joe Turner

Arhoolie also managed to find something of blues interest - a birth or a recording - for every day of the year!

DOCUMENT RECORDS

The Essential Blues & Gospel Cds For Serious Research. 8 1/4" x 5 3/4," two color paper cover, b/w illustrations, 142 pages.

Document Records represents a monumental effort by European blues enthusiast Johnny Parth, of Vienna, Austria. The catalog's subtitle describes the scope of his work - "The Complete Recorded Words of Every Pre-War Blues and Gospel Artist." As impossibly ambitious as the project sounds he succeeded in securing the active cooperation of the blues record collecting community around the world and he re-released on LP and CD the entire blues and gospel output of every record label active before 1942. He recently sold the company and has now begun a similar project centered on pre-war jazz and country recordings.

FANTASY RECORDS

Special Anniversary Catalog 1999, 10 3/4" x 8 1/2," paper cover, unpagged, 1999.

Fantasy was founded in 1949 as a small Berkeley jazz label, with the Gerry Mulligan Quartet as a major artist. In the late 1960s, as home label for the million seller group Creedence Clearwater Revival, Fantasy entered a new phase and extended its purchase of other independent jazz and r & b labels, including Riverside, Prestige, Stax, Specialty, and Pablo, all of which are listed and pictured in the catalog.

G. H. B. JAZZ FOUNDATION

Complete Compact Disc Catalogue 1999. 10 3/4" x 8 1/4," paper cover, b/w illustrations, 184 pages.

"G. H. B." is millionaire jazz enthusiast George Buck, who purchased the masters for many leading traditional jazz companies, including American Music, Circle, Southland, and Audiophile. The company is headquartered in New Orleans where it plays an important role in the city's musical life.

STEFAN GROSSMAN

Stefan Grossman's Guitar Workshop 1997 Catalog. 10 3/4" x 8," two color paper cover, b/w illustrations, 78 pages.

Stefan Grossman is a musician with a deep attachment to the blues who has built an extensive business based on his popular guitar instruction tapes and tablature books. He has steadily expanded the range of his activities and his catalog contains, in his words, "Vestapol Videos, Guitar Workshop Instructional Videos, Audio Lessons, Books, & CDs."

THE JAZZ STORE CATALOG

Catalog Volume 13. 10 3/4" x 6," illustrated color paper cover, slickly presented contents with color illustrations of album jackets, 24 pages, nd.

An ambitious effort to reach a mainstream jazz audience through a mix of recordings, lapel pins, books, T-shirts, CD-Roms, videos, notecards, etc.

MAIL ORDER JAZZ

Album listing. 11" x 8 1/2," stapled, no cover or illustrations, 26 pages, August-September, 1997.

In contrast to a lavish presentation like *The Jazz Store Catalog* this is a bare bones listing of releases available from a variety of jazz labels. This is one of a number of mail order operations that service the widely scattered and highly eclectic jazz audience.

MEMPHIS ARCHIVES

Folded leaflet, 8 1/2" x 11" sheet folded into three panels. nd, but contents suggest mid-1990s.

The Memphis Archives is a label maintained by Richard Hite, who is curator of the Memphis Blues Museum. Material on the label emphasises the role of Memphis in the development of blues and early jazz.

Also included, several pages of individual album listings

Mr R & B RECORDS

Catalogue. 8 1/4" x 5 3/4," two color paper cover, b/w illustrations, 42 pages, nd.
Mr. R & B Records is a group of labels owned by Jonas Bernholm in Stockholm, Sweden. The reissue program is one of the largest in northern Europe's specializing in 1950s r & b and blues.

REVENANT

RAW MUSICS PUNK, Sales flyer listing the label's first eight releases. 11" x 8 1/2," b/w, nd.

Revenant was founded by guitarist John Fahey and has continued to explore many of his personal enthusiams.

ROUNDER RECORDS

Roundup Mail Order catalog summer sale. 10 3/4" x 8 1/4," two color paper cover, b/w illustrations, 28 pages, 1997.

Similar catalog, fall, 32 pages, 1997.

Boston's Rounder Records has replaced Folkways as the largest U. S. producer of blues and folk albums. The mail order catalog is important for both the sales and the promotion of their new releases.

SHANACHIE RECORDS

Shanachie Home Video. 11" x 8 3/8," two color paper cover, b/w illustrations, (14 pages), nd.

Shanachie has a wide ranging catalog, and their video releases feature blues, jazz, and country music, as well as a variety of public interest items.

SMITHSONIAN FOLKWAYS RECORDINGS

Smithsonian Folkways Catalog 2000. 10 3/4" x 8 1/4," two color paper cover, tinted or b/w illustrations, 52 pages.

In 1987 Folkways Records became part of the archives of the Smithsonian Institution in Washington, DC, and the new company continues to make a strong effort to present the entire Folkways catalog on modern CDs.

SONET RECORDS

A folded sheet listing the Sonet "Giants of Jazz" series. 11 5/8" by 8 1/4," b/w illustrations, nd, but contents date from mid-1980s.

A UNIQUE CALENDAR PROMOTION

TIPITINA'S 14-MONTH CALENDAR 1980-1981.

Tipitina's is a colorful, informal music club in New Orleans that has presented authentic Louisiana music for many years. One of the group who owns the club is the well known photographer Michael P. Smith, and the calendar features his photographs, as well as information about the club, birthdates of many of musicians, and dates for a startling range of events, from the assassination of Mahatma Ghandi to the discovery of the planet Uranus. Musicians whose photos are included:

Huey "Piano" Smith
Earl King
Professor Longhair
Rockin' Dopsie and the Twisters
"Blue Lu" and Danny Barker
The Golden Eagles
The Rhapsodizers
James Booker
Dr. John
The Neville Brothers

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G. ERRATA

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