AMERICAN FOLK BLUES FESTIVAL 1963
Sehr verehrter Konzertbesucher, lieber Schallplattenkäufer,


An dieser Stelle möchte ich meinen Dank aussprechen, 1. dem Publikum, das auch in diesem Jahr durch ausverkaufte Hallen gezeigt hat, welch großes Interesse an dieser lebendigen Volksmusik besteht. 2. der Firma Fontana, die durch die hier vorliegende Langspielplatte eine Dokumentation unserer Festival-Idee geleistet hat. Dank auch der Firma Chess Records, deren Exklusiv-Künstler Muddy Waters für diese Aufnahme freigestellt wurde.

Horst Lippmann

Dear Discophiles and Jazz Enthusiasts,

With the "American Folk Blues Festival 1963" that toured half Europe this year, my collaborator Fritz Rau and I, as concert organizer of the German Jazz Federation, continued the series of concerts with which we had set ourselves the task of introducing groups and single artists of particular artistic significance, personality, and importance to the European jazz connoisseur — regardless of any trends in jazz fashion prevailing at the time. Thus, our series of concerts began six years ago with an extended European tour by the Modern Jazz Quartet, continued with concerts by the Oscar Peterson Trio and the Jimmy Giuffre Three, and has flourished right up to the current Folk Blues Festivals. With the documentation of the authentic Blues performed by its best representatives we do not see any break in the continuity of our series. The common basis for artists such as John Lewis, Oscar Peterson, Jimmy Giuffre, Big Joe Williams, Memphis Slim, or Muddy Waters is their creative quality and artistic authenticity. Sonny Boy Williamson may not ever have sung in a single concert hall, but he still belongs there simply because he is one of the greatest personalities of the most important living folk arts that has originated in our time: The Blues. The troubadours of the Blues belong in the concert hall because we very rarely experience artists there today whose message is nothing other than simple, genuine humanity; and who hardly sing of anything in their songs but everyday human wants and weaknesses — which could also be our wants and weaknesses. They are small, simple songs which the singer shapes into small works of art with the power of his innate artistic strength, the power of his personality, and the power of the human understanding . . . in order to free himself and us from these same wants and worries. The suggestion for a Festival with authentic Folk Blues came from Joachim Ernst Berendt. He was inspired to make this suggestion when, during his "voyage of jazz discovery" through the United States in 1960, he encountered the vital, alive Blues everywhere — a recognition that had its culmination in the capitol of the Blues: Chicago's Southside. However, it took Fritz Rau and myself all of two years to organize the first American Folk Blues Festival tour that took place in 1961 and which, incidentally, was also promoted by the magazine "Tzen". Last year's Folk Blues Festival was intended to give an overall impression of the enormous territory embraced by the genuine Blues, though with artists such as Helen Humes, T-Bone Walker, Shelby Jaka, etc., the accent ion the so-called Big City Blues. The Blues Festival of 1963, that you are now hearing, also presents a valuable introduction to the world of the folk Blues in which all types of living Blues are to be heard — though the accent here is on the Country Blues with such artists as Big Joe Williams, Sonny Boy Williamson and also Muddy Waters. In addition to the Country Blues, authentic Beale Street Blues, and the City Blues, we are particularly proud to present two representatives of the classic Blues: Victoria Spivey and Lonnie Johnson. Apart from very few appearances in England, the large majority of artists in the American Folk Blues Festival 1963 performed for the first time in Europe on that tour — so very far from the surroundings that formed them and in which they are accustomed to living.

I would like here to say a word of thanks: My thanks first of all to the public who, by means of their support in sold but halls throughout the country demonstrated the keen interest that exists for this living folk art; secondly, thanks to Fontana Records that has "put on record" and thus documented for all time our Festival Idea. My thanks also to Chess Records who gave free their otherwise exclusive recording artists, Muddy Waters, for this record.

Horst Lippmann
A DOCUMENTATION
OF THE AUTHENTIC BLUES
featuring the best blues artists of
AMERICA

BIG JOE WILLIAMS
MEMPHIS SLIM
WILLIE DIXON
MATT GUITAR MURPHY
BILL STEPNEY

SONNY BOY WILLIAMSON
LONNIE JOHNSON
VICTORIA SPIVEY
OTIS SPANN
MUDDY WATERS

In 1963 that toured half Europe this year, my
touring organiser of the German Jazz Federation, continued
to set himself the task of introducing groups and
talent, personality, and importance to the European
tastes in jazz playing at the time. Thus, our
journey continued with an extended European tour by the Modern Jazz
Piano Trio and the Jimmy Guiffre Three,
and our programme of the British and Irish Folk Blues Festivals. With the documentation of the
representatives we do not see any break in the continuity
of many artists such as John Lewis, Oscar Peterson, Jimmy Guiffre,
Muddy Waters, and their creative quality and artistically
of their work. They have sung in a single concert hall, but he
is one of the greatest personalities of the most important
time: The Blues. The troubadours of the Blues belong in
their style experience artists there today whose message is
manliness; and who hardly sing of anything in their songs
which would also be our wants and
needs. Just as the singer shapes his small works of art
of length, the power of his personality, and the power of his
time and his own as he sees himself and us from these same wants and worries.

The second American Folk Blues came from Joachim Ernst Berendt.
In 1963, during his "voyage of jazz discovery" through the
vitality of the Blues everywhere — a recognition that
the Blues are not only a music but a way of life. This is how Chicago's Southside Blues: Chicago's Southside Blues, however, it took Fritz Rau
of the first American Folk Blues Festival tour that took
place in the city of the country.

In London, we discovered with artists such as Helen Humes, T-Bone Walker,
Big Joe Williams, Memphis Slim, and the so-called Big City Blues. The Blues Festival of 1963,
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The blues is something that comes from loneliness, sadness, desperation, or love. The melody originated from the old Negro Spirituals, only the words have been put in by my people who want to speak their minds to someone or something. The real blues is cried out from the heart and soul...

...to sing the blues you have to live it: I can sing about my mule being stolen so I don't have no way of getting my vegetables to the market, because that actually happened to me, but I can't sing about a bomb dropping on my house, they can do that in Europe and that would be their blues...

im Bläser wird der Neger der „Blues seiner Erfahrung“ künstlerische Form. Die Bläser spielen seine innersten Gefühle. Wenn er den Blues singt, dann singt er ihn, um sich vom Blues zu befreien...

...the blues is a feeling that makes you wear out your shoes... and you got the blues when you wear out your shoes...
... the blues is a feeling that makes you wear out your shoes, and you got the blues when you wear out your shoes ... When I have troubles, blues is the only thing that helps me, I mean, that's the only way to kind of ease my situation ... the blues is the only thing that gives me consolation.

... man hat gesagt, der Blues sei die Klage der schwarzen Seele unter der Unterdrückung durch die Weißer. Daher auch die leidliche Grundstimmung und oftmals der Ausdruck der Hoffnungslosigkeit. Aber man soll sich darin nicht blenden: der Neger singt den Blues nicht, um sich seiner Traurigkeit hinzuzugeben, sondern vielmehr, um sich davon zu befreien. Es steckt in ihm zuviel Optimismus und Freude am Leben, als daß es anders sein könnte. Dieleib hat der Blues trotz seines Weltliches nicht von Nüchternigkeit, sondern er hat jene Zuversicht und Lebenskraft, die aufruft. Es gibt in ihm keinem Platz für den sentimental, schmachhaften Ton, der uns zur Plage geworden ist in so vieler Musik, die heute gespielt wird.

Rexroth, S. 85

Hugues Panaud: Die wahrhaftige Musik des Jazz
ABOUT THE ARTISTS

The Interpreter

MEMPHIS SLIM (2), alias Peter Chatman, born on September 3rd, 1915 in Memphis, Tennessee, commenced early playing under guidance of his father and later on with regard to style under the influence of Roosevelt Sykes Piano. He left Memphis in 1917, travelled through "on the road" the whole USA, formed for many years a team with Big Bill Broonzy, settled down in Chicago... passed for one of the significant living Boogie Woogie pianists. Composed Everyday I Have The Blues, The Comeback and other successful titles... is now living in Paris since 1962.

WILLIE DIXON (3) born 1916 in a farm near Clarkdale, Mississippi. Moved as a child with his family to Chicago... worked as waiter, messenger-boy, cook, and several other professions... played bass in various blues-bands, at first with Muddy Waters... wrote about five hundred blues, among this Hervieux and Sittin' And Cryin'... loves the blues, his nine children and "happy time".

BIG JIN WILMANN (4) comes from Crawford, Mississippi (18th October, 1900)... started his blues career in 1918 with a reliable nine-string guitar with the Rabbit Foot Minstrels... spent the main part of his life in the rural south of the USA, on the high-road, rustic ensembles and in the negroe communities. Made recordings under various pseudonyms for blues and other blues... 1963 he is still playing on a nine-string guitar "in order that nobody can humiliate it".

SONNY BOY WILLIAMSON (5) got his name "Sonny Boy" from a very famous blues singer and mountorgan player, who has been killed in 1948... does not know exactly when he was born in Tuscumbia, Alabama... changes so fast between blues and mouthorgan-attendant, that ones may take him to be "two men".

LONNIE JOHNSON (6) made his first recordings in 1925... distinguished sideman during the "Golden Twenties" as one of the most famous guitar-players in the history of jazz... played together with Louis Armstrong, Duke Ellington, Joe Venuti, Eddie Lang and many others... achieved considerable successes on the popular R&B-recordmarket of the negroes... started - born 1899 in New Orleans - at first as violin-player, played besides guitar the piano and bass... was presumed to be dead for the fifth time, got his till now last comeback in 1960 through the blues-expert Chris Albertson.

Muddy Waters (7) has been born as "McKinley Morganfield" on April 4th, 1915 in Rolling Fork, Mississippi... with his titles Moan Workin', Rolling Stone Blues and Hoe Hoe Hoe Hoe Hee he became the prototype of the culticc, afroamerican Voodoo-heritage within the blues-world, resides in "Simmie's Corner" on the southside of Chicago... leads the most famous constant bandleader of the USA... counts modern jazz-musicians like Cannonball Adderley, John Coltrane and John Lewis to his admirers.

Otis Spann (8) were honoured by the american jazzcritic during the Newport Jazz Festival 1960 as a disclosure...
NY BOY WILLIAMSON (8) got his name "Sonny Boy" a very famous blues singer and mountongap player, who was killed in 1938. His songs are not all known when he was born in Tuscaloosa, Alabama. He was one of the first to be considered in blues and mouthorgan-attendant, the ones take him to be "two men".

MISED JOHNSON (7) made his first recordings in 1926. He was considered during the "Golden Twenties" as one of the greatest players in the history of jazz. He played with Louis Armstrong, Duke Ellington, Joe Venuti, Joe King Oliver, and many others. He achieved considerable success on the popular radio programs of the 1930s. He started in New Orleans — at first as a piano player, played beside the piano and bass...

Muddy Waters (8) has been born as "McKinley Morganfield" on April 4th, 1915. He is the father of the blues. He became one of the most important figures in the world of blues. He is considered one of the most influential figures in the history of rock and roll. He has recorded over 200 songs and has sold millions of records.

Victoria Spivey (10) was a singer, songwriter, and actress. She was one of the first African American women to become a successful singer. She was known for her powerful voice and her unique style. She recorded many songs, including "I Got a Woman" and "I like You Best of All." She died in 1986.

Otis Spann (9) was a blues musician. He was one of the most influential figures in the history of blues. He was known for his powerful voice and his unique style. He recorded many songs, including "I Got a Woman" and "I like You Best of All." He died in 1986.

Matt "Guitar" Murphy (4) got his nickname from Memphis Slim as "his guitar is only an extension of himself". He became famous as a guitarist and a vocalist. He recorded many songs, including "I Got a Woman" and "I like You Best of All." He died in 1986.

Bill Steptoe (5) was a vocalist and a guitarist. He was known for his powerful voice and his unique style. He recorded many songs, including "I Got a Woman" and "I like You Best of All." He died in 1986.

About the Artists:
The artists mentioned above were all important figures in the history of blues. They contributed to the development of the blues genre and were influential in the world of music. They are remembered for their unique styles and their contributions to the blues genre. Their music continues to be enjoyed by fans around the world.
The country had little to do with the Blues, in the way we here imagine Blues—country life and all that. The Blues were more about the Mississippi Delta. They were about the river, the air, the earth and dirt, the air is so much dirt and dirt as everywhere. From Ordensburg and from Germany.

I hear the Blues all the time. In the boats, the barge, the timbale and the drums. They are everywhere. I hear the Blues everywhere. From Ordensburg and from Germany.

I have seen the Blues all the time. In the boats, the barge, the timbale and the drums. They are everywhere. I hear the Blues everywhere. From Ordensburg and from Germany.

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681510 ZL
(Stereos 885 403 ZY)

Side: 1

WISH ME WELL (Peter Chatman)
Memphis Slim (voc + p) - Willie Dixon (b)
Matt "Guitar" Murphy (g) - Bill Stepney (d)

I HAVE NO FRIENDS (Williams)
Big Joe Williams (voc + guitar)

BITTIN' AND CRYIN' THE BLUES (Dixon)
CRAZY FOR MY BABY (Dixon)
Willie Dixon (voc + bass - Memphis Slim (p)
Matt "Guitar" Murphy (g) - Bill Stepney (d)

GRANT SPIVEY (Spivey)
William Spivey (voc + ukulele) - Willie Dixon (b) - Bill Stepney (d)

MATT'S GUITAR BOOGIE (Murphy)
Matt "Guitar" Murphy (guitar - Memphis Slim (p)
Wille Dixon (b) - Bill Stepney (d)

Side: 2

I DON'T KNOW (Williams)
Speny Boy Williams (voc + harmonica) - Muddy Waters - Otis Spann (p) - Willi Dixon (b) - Bill Stepney (d)

SONNY BOY'S HARMONICA BOOGIE (Williams)
Sonny Boy Williamson (harmonica)

IT'S TOO LATE TO CRY (Johnson)
Lonnie Johnson (voc + guitar)

HAD MY FUN (Spann)
Otis Spann - Dixon (voc + p) - Willi Dixon (b) - Matt "Guitar" Murphy (g) - Bill Stepney (d)

BOYD MORGANFIELD
Muddy Waters (guitar + voc) - Otis Spann (p) - Willi Dixon (b) - Bill Stepney (d)

BYE, BYE BLUES (Peter Chatman)

Jam Session

MACH MAL PAUSE...

TRINK Coca-Cola

...das erfrischt richtig

MUD MURDOCK CHERVREY

RECORDED "LIVE" OCT 13, 1953 BRENHEIM GERMANY
PRODUCER: Siegfried E. Lieb
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[An image of a Coca-Cola advertisement is shown, indicating that the drink is being used to promote refreshment.]

[The text is set in a way that suggests a casual, friendly atmosphere, possibly indicating a social gathering or event.]
I HEAR THE BLUES ALL IN THE AIR
I FIND THE BLUES EVERYWHERE

MEMPHIS SLIM