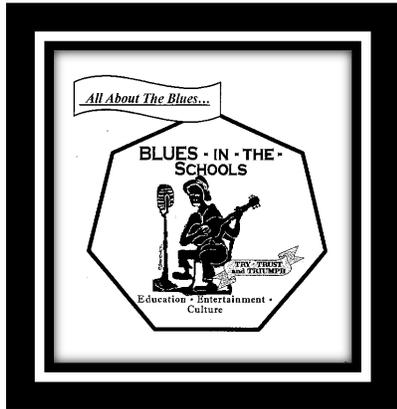


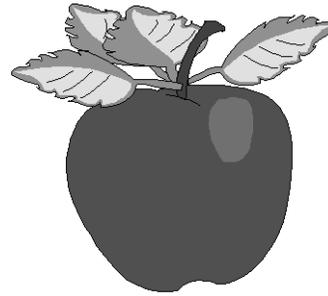
*All About the Blues Series



Blues in the School Implementation and Scheduling Guide

"TRY, TRUST and TRIUMPH

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INTRODUCTION

" Blues in the School Programs is to Blues what Little League is to Baseball. "

Welcome to the*All about the Blues Series-Blues in the School Programs Implementation Guide. This instructional manual will assist artists, program coordinators, or other interested individuals in organizing a Blues in the School program. Our goal is to provide a method that allows for the implementation and transmission of blues history, culture, and music to the next generation in the world at large.

Our goal is to have BITS programs in every school district as part of the curricula to supplement music education. In 1991, I presented my first Blues in the School workshop to third-graders while in Charleston, South Carolina. Since that time, workshops have evolved infused with teaching standards for elementary, middle, high school grade levels—also, adult continuing education and college-level presentations.

In 1997 I was the Blues Foundations' Keeping the Blues Alive award recipient for Blues in Education. Since that time, the *All About the Blues Series reached its one-millionth student in 2010 in Greensboro, North Carolina. I have poured 30 years of my life promoting these programs in the classroom so that blues music will remain a real living force. BITS programs ensure that blues music will be alive and well when the preceding generations make their musical choices.

Chapter 1

F.A.Q. ●

Blues in the Schools- A Closer Look

What are Blues in the School (BITS) programs?

Blues in the School Programs are music education programs designed to create a deeper appreciation and greater awareness of Blues music.

How are BITS programs presented or conducted?

Blues in the-Schools programs are presented through lecture/performances or artist residency.

What is a BITS lecture /performance?

A **lecture /performance** presentation combines Blues music with oral history to introduce and acquaint students with blues music. This format is designed to reach the most significant number of students in a classroom, auditorium, or library setting. This workshop introduces early forms of singing blues music with examples of early playing and singing styles that include field hollers and work songs and playing styles from the Mississippi Delta, Piedmont, and East Texas Coast region. This workshop lasts between a classroom period and one hour. Basic definitions of blues music and the biographical information on the significant players throughout blues history are shared. Lecture-performances can be tailored for a classroom activity or in conjunction with school curricula such as history, social studies, and music. Pre-visit information is available to teaching staff at

www.Fruteland.com

What is a BITS artist residency?

An **artist residency** is an interactive, hands-on approach to exposing students to blues music that includes music instruction, oral history lessons, and maintaining a journal or notebook. Artist residencies may last from one week to a month and end with showcasing the students at school auditoriums or other public places.). The student notebooks contain information on their instruments (maintenance and accessories) and other relevant information. Students are encouraged to complete a book report. Students learn to play a 12 Bar Blues on acoustic guitar, harmonica, or song.

F.A.Q. Continued

Songwriting workshops are an option for students who do not want to play an instrument or sing. The sponsor of the artist residency is provided with a syllabus for the program. Local artists are encouraged to volunteer to assist with the final showcase. There are lodging, performance, and scheduling requirements for this workshop.

Blues in the School artist in residency program allow students to learn about and better understand and unexposed part of American culture. In communities with little racial diversity, extensive interaction with an artist of color will provide an opportunity to break down racial barriers and biases. By working collaboratively to perform new musical skills, students can develop self-esteem, creative thinking, and self-expression.

Some of the struggles heard in Blues music arise from economic hardship and the struggle for a better life. Learning about blues music allows students to learn about those struggles and relate them to similar struggles within their heritage. A BITS artist residency is a genuinely unique experience that allows students to participate in an integrated, hands-on learning experience that explores blues music, language, and oral history on a deeper level that will have a lasting impact on their lives.

What grade levels are BITS programs best suited?

BITS programs are well-suited to elementary, middle, and high school grade levels. Also, gifted, special education, alternative, high risk, and emotionally challenged students. These lecture-performances are popular during February, Black History Month.

What are the remedial benefits of BITS programs?

We believe that the opportunity to work with professional artists will enhance the students' ability to express themselves and learn new skills. We seek to enhance aesthetic perception, creative expression, and a sense of musical heritage. Other benefits:

- Provides education and entertainment
- Enhances student's creativity
- Increases thinking and problem-solving ability
- Enhances literacy both academically and socially
- It helps develop the aesthetic judgment
- Develops self-esteem (removes self-doubt)
- Brings about cross-cultural understanding
- Improves school attendance
- Provides career opportunities

Remedial Benefits Continued

- Valuable teaching tool for students with special needs
- Instills a sense of pride, musical potential, and self-accomplishment
- Breaks down social barriers (teaches tolerance)
- Works well with children from all walks of life.



Chapter 2

Getting Started

Blues in the School Mission Statement

The mission of the*All About the Blues Series - Blues in the School programs is to expand further the appreciation and awareness that blues music and its origins richly deserve as an American art form. Blues in the School programs are multi-cultural, providing students with music instruction and the oral history of Blues music in a mentor relationship with the blues artist. Blues in the School programs offer an alternative approach to music education where students develop self-esteem, self-confidence, tolerance, interaction, and teamwork with other society members.

About the Program

The Blues in the School program began to serve "at-risk" students. Through observation and development, it is apparent that the "risk" of unoccupied hours after school is universal, and the appeal of a B ITS program proved worthwhile. A standard model for after school program runs from 3:30 - 5:30 p.m., Monday through Friday. It is an alternative approach to education in that students are not passive listeners but rather active participants in the learning experience. Blues in the School creates an opportunity for students to exhibit, use, and expand upon their innate abilities. Because of their active involvement and the sense of achievement from engaging in performing arts, they develop self-esteem and confidence.

- Determine the type of program desired
- Develop a budget for that program
- Identify the program coordinator, teacher, or contact person
- Raising program funds (See. Funding Sources)
- Provide technical assistance with student recruitment and selection
- Provide or assist in the recruiting of the instructional staff, program curriculum, supplies, and materials
- Discuss methodology
- Provide technical assistance with the final concert or festival
- Develop a program continuation plan (optional)

Chapter 3

Student Selection

When selecting students for this *artist residency* program, keep in mind that it is an honor and a privilege for the artist to teach the students and vice versa. A successful student candidate has the grades, attendance, and social skills that will allow the student to spend time away from class. The student's prerequisites are as follows:

- The student desires to be a part of the artist residency.
- The student desires to learn to play a musical instrument.
- The student has a record of following instructions and completing homework.
- The student will commit to completing the artist residency and attending the final showcase.

The artist is there to acquaint themselves with the students, measure their skill levels and talent while providing music instructions and oral history about blues music. The artist in residency is for students who have been doing well in school and do not require regular monitoring or counseling. Students who do not follow simple instructions or have disciplinary problems should not be selected. It is better to work with students who are slow to learn than students who have talent but are disruptive.

On the other hand, *specific* grant requirements, school district, or school policy may dictate that students will be recruited based on the interest and educational need. The program should involve students who represent the entire student body. Balanced participation should include a percentage of students identified as being *at risk* in one of the following manners, either by discipline referrals or low academic standing, or a percentage of achieving students who are gifted and talented. It is also essential to balance sexes and races, except where the target school has a student. It is up to the artist whether to gain the experience from a challenging work environment

A two-week artist residency at two hours per day is a total of 20 hours. Starting with 30 students, the students will choose between learning a guitar or harmonica. This number also includes students who choose to sing.

Students Selection Continued

Students who play a musical instrument or have vocal skills are a plus. However, Blues in the School workshops warmly welcomes beginners. Students must maintain notebooks called "My Blues Book." The notebooks will contain blues history book reports, music instructions, instrument buying tips, and selecting, caring for, and maintaining the harmonica, guitar, and voice.

The primary requirement for students attending a *lecture-performance* such as Blues 101 (See *All About the Blues Series-Course Guide) is that they are an *eager and enthusiastic* listening audience. Blues 101 lasts between a class period and one hour, and it is the most popular workshop in the All About the Blues Series. Its presentation reaches the most significant number of students. The lecture-performance works best with students within the following groupings.

- Kindergarten thru 3rd grade
- Middle school
- High school

The high school grade levels are sub-divided for intimacy. The freshman and sophomores are grouped separately from the juniors and seniors. The comfortable class size for a lecture-performance is 300 students. K thru 3rd grader students should always be in a separate workshop. "Singing the Blues with Stories" is a workshop available for this grade range.

- Presenting up to two lecture-performances per day is a standard scheduling model—one workshop scheduled before lunch, one workshop afterward.

Selecting a Venue.

The lecture-performance presentation is suitable in a school, auditorium assembly, the band room, library, gymnasium, classroom, and multi-purpose room. As a supplement, the oral history and timelines in blues development run parallel with elements of music, history, and social studies classes. Other venues include private schools, alternative, and special education.

BITS Program Description

The Syllabus and Schedule

Blues in the School Program for X.Y.Z. School

Instructor: Fruteland Jackson

Office/Telephone: XXX-XXX-6341

Office/Telephone: from off-campus: **E-Mail:** **Course**

Schedule:

Prerequisites: Sincere interest in learning about music, art, and singing, the ability to work in a group setting, learning how to listen and follow instructions. Eager, enthusiastic students

The Artist Residency

An artist residency is an interactive, hands-on approach to exposing students to blues music that includes music instruction, oral history lessons, and maintaining a journal or notebook. Artist residencies may last from one week to a month and end with showcasing the students at school assemblies or other public places. The student notebooks contain information on their instruments, maintenance and accessories, and other relevant information. Students are encouraged to complete a book report. The program provides students with music instruction and blues music's oral history while they learn to play musical instruments. Students learn self-discipline and interact with students of diverse backgrounds, practice teamwork, and build self-esteem and self-confidence through this alternative education approach. Students learn to play a 12 Bar Blues on acoustic guitar, harmonica, or song. Songwriting writing workshops are the third option for students who do not want to play an instrument or sing. A syllabus is provided to the sponsor before the residency begins. Local artists are encouraged to volunteer to assist with the final showcase.

Goals and Objectives

BITS programs aim to educate students about blues music, its history, and how to play musical instruments, sing and write a blues song. These interactive workshops introduce beginners to musical instruments and provide music instruction, oral blues history in a workshop setting.

Goals and Objective Continued

The goals of this artist residency are as follows

- To learn how to play 12 and 8 bars of blues on guitar and harmonica.
- To distinguish the different styles of blues between Mississippi Delta, East Texas Coast Piedmont.
- Identify blues artists and their works by the elements of their style.
- Analyze and compare Blues music with other genres, including rock and Roll, Rap, Jazz, Country.
- To practice working in a group setting to reach a common goal and showcase their work
- To collect and maintain an active notebook on this blues course for future reference and enrichment.
- To perform in the final showcase.
- To have fun listening and learning about blues music.

Text and Other Material

Course Policies and Requirements

Students are encouraged to be present for all blues workshops and commit themselves to the course's goals, maintain their workbooks, and be responsible for the care and upkeep of instruments assigned to them and art supplies in their care. Any student can be dismissed from the program for disruptive behavior or a lack of active participation. Students are required to showcase their work to complete class participation.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Chapter 4

BITS Preparation and Practice

Music Introduction

Blues music history depicts centuries of hardships for African Americans in their new home. While reflecting on tragedies, triumphs, trials, and tribulations, residency students will travel back in time to examine the roots of blues music and its impact on the world. Its historical importance and cultural significance are explored and celebrated. Students will study the styles and patterns of musicians and the ability to recognize regional differences. They will also investigate how blues music has influenced other genres, particularly rock 'n roll.

Our Credo: The founder of Blues in the School programs is legendary bluesman Willie Dixon, who began each workshop by reciting (the call) "Why are we here? (the response) To sing and play the Blues - What are the Blues? – The Blues are the *Facts of life*. - Why are the Blues important? They are our history, our culture, and the roots of American music.

Introduction to the Blues: Blues101-1 Hour

Exercises: Teambuilding & Getting to Know Each Other
Explanation & Assignments and In-Class Assignments &
Discussion Musical Form
Chord
Progressions 8 &
12-Bar Forms
Styles

Historical Background Slide Presentation and Lecture

(Optional) West African Roots of African American
Music
American Slavery
The World Wars and Urban Migration

Cultural Heritage (Optional)

Blues as an African American Form of Expression
The Language of the Blues Players as Oral
Historians
African and European Roots

Blues101 Continued

Lyrical Form

A A B Poetic Form Themes
Metaphors & Imagery
Recorded Examples
Beginning of Songwriting Exercises (optional)

Blues Writers, Singers & Players

Live Performance vs. Recorded Performance
Videotaped Live Performances
Listening Session
Recorded Examples

Introduction to the Instruments

The I, IV, V Progressions Instrumental Instruction
Playing and Singing the Blues

- Continued Instrumental Instruction
- Local Guest Musician Performances
- Listening to Recorded Examples
- Songwriting exercises
- Student performances and the final showcase



The BITS Showcase

The student showcase can be held at a school auditorium, civic centers, music stores, or a location requested by a sponsor. The scheduling of a minimum of two showcases completes the student's participation in the program. One performance at the school serves as a dress rehearsal for the final concert presentation and an opportunity to show what they have learned to their peers. This event serves as a vehicle for peer acceptance and is scheduled during the first or last period of the day. A final showcase is an event that allows the students to perform for the community and their parents in a professional manner.

- Early Planning is required for students' transportation that includes school buses and personal cars to carry musical instruments roundtrip to and from the showcase venue.
- The showcase is open to the public at the discretion of the sponsor and school administration.

The Equipment

- Notebooks with paper and pens, guitars and harmonicas with accessories that include strings, guitar picks
- A CD, DVD, and Boom Box Player
- Blackboard and chalk
- Guitars and harmonicas
- Copy and print services
- Microphones and stands
- A Sound system for the showcase includes a P.A. system, microphones, stands, and armless chairs

The school should provide a place to rehearse, such as a band room or classroom, with privacy between the musicians to practice without disturbing each group and a secure place to store instruments and other related materials.



*** All About The Blues Series
Blues in the Schools**

Certificate of Participation

Watermark Here
ies that

_____ X _____

**Has Successfully Participated In The All About The Blues Series
Blues In The Schools Artist Residency Program and Showcase**

At The _____ School _____, _____ City _____, _____ State _____
Date _____



Sponsor
Name Here

Music Teacher

Artist / Instructor

Blues in Schools.Org/President

Chapter 5

Programs and Workshops

Try, Trust and Triumph"

Blues 101 Is a one-hour lecture /performance that discusses the origins of blues music from its early beginnings. Students learn Blues music history through song, lecture, and discussion while hearing instrumental examples played on guitar. Basic definitions of Blues music such as "What is the Blues?" and "Where did the blues come from?" are answered in this workshop aimed towards the middle school and high school grade levels or individuals learning blues history for the first-time. The biographies of significant players in blues history are introduced, including W.C. Handy, Huddie "Leadbelly" Ledbetter, Robert Johnson, and B.B. King. Students are encouraged to expand their musical choices. This workshop can be conducted in a classroom, auditorium, or library environment. This workshop includes an interactive singing workshop and a Q and A period. Blues 101 is our most popular and recommended workshop for reaching the largest listening audience.

Blues 201 is an artist residency introduction to music instruction to sing and play blues music. This workshop employs more interaction with students focusing on playing blues music. Students learn the basic blues form (chord progressions), and instructions on playing blues styles are provided for the acoustic guitar and harmonica. Journals are encouraged to take notes on various parts of their musical instruments. Plus, buying tips and instructions on purchasing, tuning, maintaining, and caring for their instruments and a book report. Literacy skills are gained through performance and listening sessions. This course is the recommended follow-up for beginning students interested in learning to play an instrument. This workshop is for first-time hands-on music. Student prerequisite: **Blues 101**

Blues 301 is an artist residency that further extends the student's knowledge and musical range by introducing the Blues scale and listening to recordings of early bluesmen's vocal and musical styles. Singing workshop is included in this workshop and the oral histories of famous blues artists such as Bessie Smith, Muddy Waters, Robert Johnson, Willie Dixon while listening to their recordings. Students are encouraged to sing and to begin writing original songs. Students learn the difference between a major scale, a minor scale, and a five-note (pentatonic) scale. Provide examples of how other musical styles, such as rock and roll, rhythm, and blues rap music evolved. Journals known as "My Blues Book" are encouraged for note-taking. Literacy skills have further developed through studying Blues music history throughout American history as a long-term homework assignment. And for reference material. **Blues 101, 201.**

Workshops continued

Blues 401 is an artist residency that emphasizes the active exploration of performance techniques on stage in preparation for the student showcase. Students provided instruction on stage etiquette and non-verbal communications between musicians. Several blues styles include country blues, shuffles, boogie-woogie, eight-bar blues, and instrument soloing, are introduced. How to prepare and practice are also in this lesson. The final evaluation considers student participation, performance, listening, creative activity, and attendance. Students who complete the workshop receive a certificate of participation. A songwriting workshop is encouraged for students who do not desire to play instruments but want to participate. Basic definitions and a glossary of terms are provided for the beginning songwriter. Prerequisite: **Blues 101, 201, 301.**

Blues 501 "From Cottonfields to Skyscrapers" The Emergence and Evolvement of Blues Culture in America Is a one-hour lecture-performance narrated by **Frutelnd Jackson**. He begins by shedding light on the origins of blues music. From its early folk roots l until today's contemporary sounds with song, lecture, and a slide presentation. WHAT IS THE BLUES? The AFRICAN CONNECTION, or the West African Roots of American Blues Music, THE SOUTHERN LEGACY includes the Mississippi Delta, the East Texas Coast, and the Piedmont regions. THE GREAT MIGRATION AND URBAN STYLE BLUES THE BLUES TODAY and the souls and scenes that gave birth to blues music. Frutelnd Jackson demonstrates singing and playing styles showcasing their geographical playing styles. All aspects of this program are brought together into a unique 75-minute overview American musical genre. This workshop may include a virtual Q and A period.

Singing the Blues with Stories exposes K thru 3rd graders to blues rhythms, songs, and blues stories. This half-hour program begins asking and then answering the question, "What is the Blues?" and "Where did blues music come from?" This workshop is aimed at (K thru third). "Mr. Frutelnd" uses storytelling and performance to entertain and educate the young participants. Mr. Frutelnd selects stories where creatures or characters overcome obstacles, such as "A Little Frog Who Wanted to Be a Singer" or "Stewball," the blind racehorse. These stories are told and sung to blues rhythms with some audience participation that includes the boogie-woogie beat and shuffles. There we go or need a lot of help and call and response group using storytelling as the medium

Workshops continued

Artist Training This workshop is for the local artist who desires to learn methods for presenting Blues in the School programs on an ongoing basis locally.

The Remedial Effects of Blues in the School programs

— BITS programs were developed as an after-school artist residency program, focusing on middle school students during core hours 3:30 to 5:30 p.m.

- Educates and entertains
- Enhances student creativity
- Increases thinking and problem-solving ability
- BITS programs instill a sense of pride and accomplishment
- Measures music potential
- Enhances literacy both academically and socially
- Develops self-esteem
- Remove self-doubt
- It helps develop the aesthetic judgment
- Develops self-esteem (removes self-doubt)
- It brings about cross-cultural understanding
- It breaks down social barriers
- Teaches tolerance
- Improves school attendance (decreases dropout rate)
- Provides career opportunities
- Valuable teaching tool for students with special needs
- Creates Blues culture
- BITS programs may use blues music as a second language to close the literacy gap

Chapter 6

Lesson Plan Outlines for Artist and Educators

Reference these lesson plan outlines to expand or develop other areas of study.

. Lesson Plan Outline Number 1

HISTORY OF THE BLUES

- A. Origin of the Blues (WEST AFRICAN CONNECTION)
- B. West African Griots
- C. Rituals and Taboos
- D. Field Hollers and Work Songs
- E. Minstrel era
- F. Founding Fathers in Blues

Lesson Plan Outline Number 2

WHAT IS THE BLUES? (FORM, STRUCTURE, AND COMPOSITION)

- A. Structure of the Blues verse (A.A.B.)
- B. The musical structure of the Blues (8/12 bars)
- C. Blues verse as poetry
- D. Construction of a Blues verse
- E. Composing Blues songs
- F. Participating in instrument workshops
- G. Call and Response structures

Lesson Plan Outline Number 3

THE BLUES IN AMERICA (REGIONALISM)

- A. The Mississippi Delta
- B. The East Texas Coast
- C. The Piedmont Region
- D. Founding Fathers of the Blues
- E. Chicago Style Blues
- F. Women in Blues

Lesson Plan Outline Number 4

BLUES RHYTHMS, STYLES, SHUFFLES, AND TURNAROUNDS

- A. Swing
- B. Ragtime Blues
- C. Shuffles
- D. Intros and Turnarounds
- E. Listening Sessions

Lesson Plan Outlines Continued

Lesson Plan Outline Number 5

HOW TO PERFORM THE BLUES

- A. Solo performers, Duos, and Bands
- B. Acoustic vs. Electric
- C. Vocals (breathing techniques)
- D. What is a live performance?
- E. Understanding audiences
- F. Practice, Rehearsals, and Playlists
- G. Care of your Instruments

Lesson Plan Outline Number 6

PUTTING IT ALL TOGETHER

- A. The Blues Performance (as a ritual)
- B. The Roll of the Blues Performer
- C. Showcasing
- D. Book Report
- E. Additional Studies



Chapter 7

Public Relations

- A. The local press may interview the students and the artist during the artist residency and the showcase. Students may be selected randomly for candid responses regarding the program or selected as a school representative.
- B. The sponsor or school district will encourage print media and television coverage of this event. All local media receive press release information with an itinerary regarding the practice workshops and the final showcase.

Being interviewed by the media is part of the experience of a stage performer. The students are photographed and videotaped during the showcase. Permission slips may be required, and audio-video releases.



Chapter 8

Funding Sources

The Local Government

- Contact the local Arts Council for grant information and local city governments for available funds for youth and recreation programs. Police departments often have "weed and seed" funding for community programs to provide positive youth experiences. Housing authorities may have funding available and the juvenile justice system. Also, contact the State Arts Commission, the Department of Education, the Juvenile Justice System, and the Governor's office.
- The Federal Government: has grants available that will be appropriate for this program but often need to be applied for through collaboration with a local or state agency.

Foundation Grants

Consult the local Chamber of Commerce to determine what local foundations exist in the area. Most often, there will be a community foundation that will provide financial support for education and arts programming.

Individual donors

Although this may be the least likely area of giving, it is an important one. There may be several individuals and families in the area who are interested in supporting BITS programs and will underwrite the cost.

Corporate Giving and Sponsorship

Businesses support music education because these students will be their future workforce. They usually accomplish this in two ways: donate, or sponsor a program. Often hanging a banner or having a sponsor listed in the program booklet or hanging a banner is sufficient.

Chapter 9

The Program Cost and Other Information

- The program's costs are determined based on the number of students, the number of disciplines offered and the number of optional components chosen.
- Each program is tailor-made for each assembly or workshop.
- Include the artist fee, lodging, transportation, and per diem.
- Seek assistance from the local blues society for volunteers and local talents.
- Occasionally local restaurants, will, as an in-kind contribution for the local community will provide meals.
- Consider the cost of printing color copies of the Certificate of Participation.



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Notes

Notes