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Paul Oliver: a selective bibliography, 1952–2005

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This selective listing concentrates on Paul Oliver's writings on music – therefore, references to books and articles on architecture have been omitted. For reasons of space, Paul's numerous record, book and concert reviews, published in journals such as *Jazz Monthly*, *Audio & Record Review*, *Melody Maker*, and *Blues Unlimited*, have not been included. For similar reasons, I have chosen not to include the many entries Paul contributed to the following encyclopedias: *Jazz on Record: A Critical Guide to the First 50 Years, 1917–1967*, ed. A. McCarthy, A. Morgan, M. Harrison and P. Oliver (London, Hanover, 1968); *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie (London, Macmillan, 1980); and *The New Grove Dictionary of Jazz*, ed. B. Kernfeld (London, Macmillan, 1994). However, I have included entries from *The Continuum Encyclopedia of Popular Music of the World*, as examples of Paul's more recent writing. Also omitted are details of the radio programmes made for the BBC from the mid 1950s to the late 1990s.

Thank you to Paul for his help with this bibliography.

Books:

1959 *Bessie Smith*. London: Cassell
(NOTE: Further editions published Stockholm: Horsta, 1959; Stuttgart: Hatje, 1959; New York: A.S. Barnes, 1961; Teufen: Niggli, 1961. Milano: G. Ricordi, 1961. Reprinted in Kings of Jazz, ed. Stanley Green, pp. 305–336. New Jersey: A.S. Barnes, 1961.)
–The first book length biography of the famous blues singer.

1960 *Blues Fell This Morning: The Meaning of the Blues*. London: Cassell
(NOTE: Further editions published New York: Horizon, 1960; Paris: Arthaud, 1962 (as Le Monde du Blues); New York: Collier, 1962; 1968; London: Jazz Book Club, 1963; New York: Horizon Press, 1983; 2nd edn. Cambridge University Press, 1990; New York: Da Capo, 1990; Canto ed. Cambridge University Press, 1994; Paris: Arthaud, 2002.)
–An examination of the social conditions which produced the blues and an assessment of meanings through lyrical analysis.

1965 *Conversation with the Blues*. London: Cassell
(NOTE: Further editions published New York: Horizon, 1965; London: Jazz Book Club, 1967; Rev. edn. Cambridge University Press, 1997.)

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–A series of interviews with various blues artists, conducted on a field trip in 1960.

As editor, with Albert McCarthy, Alun Morgan, and Max Harrison:

1968 *Jazz On Record: A Critical Guide to the First 50 Years, 1917–1967*. London: Hanover
(NOTE: Further edition published New York: Oak, 1968.)
–A biographical dictionary of jazz and blues artists.

1968 *Screening the Blues: Aspects of the Blues Tradition*. London: Cassell
(NOTE: Further editions published New York: Oak, 1968; New York: Da Capo, 1989.)
–A number of recurring blues themes are examined through lyrical and social analysis of recordings.

1969 *The Story of the Blues*. London: Penguin
(NOTE: Further editions published London: Barrie & Rockcliff, 1969; Philadelphia: Chilton, 1969; London: Book Club Associates, 1972; Harmondsworth: Penguin, 1972;. Philadelphia: Chilton, 1975; Madrid: Nostromo Editores, 1976 (as Historia del Blues); Tokyo: Shobunsha, 1978 (as Burusu no Rekishi); Hamburg: Rowohlt, 1978; Radnor: Chilton, 1982; Tampere: Soundi-kirja, 1983 (as Bluesin Tarina); London: Pimlico, 1997; Boston: Northeastern University Press, 1998; St. Andrä-Wördern: Hannibal, 1998; Budapest: Dénes Natur Muhely, 2002.)

1970 *Savannah Syncopators: African Retentions in the Blues*. London: Studio Vista
(NOTE: Further editions published New York: Stein and Day, 1970; Tokyo: Shobunsha, 1981. Reprinted in Yonder Come the Blues: The Evolution of a Genre. Cambridge: Cambridge University Press, 2001.)

As editor:

1982 *Early Blues Songbook*. London; New York: Wise
–A collection of musical and lyrical transcriptions.

1984 *Blues off the Record: Thirty Years of Blues Commentary*. Tunbridge Wells: Baton
(NOTE: Further editions published New York: Hippocrene, 1984; New York: Da Capo, 1988.)
–A collection of Paul's journal articles and record sleevenotes.

1984 *Songsters and Saints: Vocal Traditions on Race Records*. Cambridge: Cambridge University Press
(NOTE: The chapter entitled 'Do the bombashay', has been reprinted in Write Me a Few of Your Lines, ed. S. Tracy, pp. 95–118. Amherst: University Of Massachusetts Press, 1999. The chapter entitled 'Natural-born man: survivors of the ballad tradition', has been reprinted as 'Survivors of the Ballad Tradition', in The Anglo-American Ballad, ed. D. Dugaw, pp. 289–327. New York: Garland, 1995.)

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–A number of aspects of neglected black culture in the early twentieth century are examined – including sacred vocal recordings, and vocal traditions predating early folk-blues.

With Max Harrison, and William Bolcom:

1986 *The New Grove Gospel, Blues, and Jazz, with Spirituals and Ragtime*. New York: Norton
(NOTE: Further edition published London: Macmillan, 1986.)

As editor:

1989 *The Blackwell Guide to Blues Records*. Oxford: Blackwell
–An assessment of blues recordings. Paul also wrote the introduction.

As editor:

1990 *Black Music in Britain: Essays on the Afro-Asian Contribution to Popular Music*. Milton Keynes: Open University Press
–A collection of essays on the influence of black and Asian musicians on British culture from 1800 to 1990.

As editor, with John Cowley:

1996 *The New Blackwell Guide to Recorded Blues*. Oxford: Blackwell
–An updated version of the work published in 1989.

As editor, with David Horn, Dave Laing, John Shepherd, Philip Tagg, Peter Wicke, and Jennifer Wilson:

1997 *Popular Music Studies: A Select International Bibliography*. Washington D.C.: Mansell.

With Robert M.W. Dixon, John Godrich, Tony Russell, and Howard Rye:

2001 *Yonder Come the Blues: The Evolution of a Genre*. Cambridge University Press
–This collection of three of the 'Blues Paperbacks' series published by Studio Vista includes a reprint of *Savannah Syncopators*, with additional notation.

As editor, with John Shepherd, David Horn, Dave Laing, and Peter Wicke:

2003 *The Continuum Encyclopedia of Popular Music of the World. Volume I: Media, Industry and Society*. New York; London: Continuum.

As editor, with John Shepherd, David Horn, Dave Laing, and Peter Wicke:

2003 *The Continuum Encyclopedia of Popular Music of the World. Volume II: Performance and Production*. New York; London: Continuum

2005 *Broadcasting the Blues: Black Blues in the Segregation Era*. New York: Routledge.

Book chapters and (published) conference papers:

1958 ' ''Deep river'': (blues and Negro folk-music)', in *The Decca Book of Jazz*, ed. P. Gammond, pp. 15–28. London: Muller
–A short history of the blues from its beginnings to the 1950s.

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1959 'Blues to drive the blues away', in *Jazz*, ed. N. Hentoff and A.J. McCarthy, pp. 83–103, 357–359. New York: Rinehart
–Looks at roots of, and background to the blues, from the formative years until the 1950s.

1965 'The world of Lightnin' Hopkins', in *Lightnin' Hopkins*, J. Holt, F. Scott and P. Oliver, pp. 7–9. London: Holt.

1975 'Jazz is where you find it: the European experience of jazz', in *Superculture*, ed. C.W.E. Bigsby, pp. 140–151. London: Elek
–An historical analysis of the European jazz scene, from the First World War to the 1970s, with emphasis placed on the influence of visiting American artists.

1976 'Blue-eyed blues: The impact of blues on European popular culture', in *Approaches to Popular Culture*, ed. C.W.E. Bigsby, pp. 227–239. Bowling Green University Popular Press
–A study of the popularity and influence of African-American music on European culture.

1982 'Blues and the binary principle', in *Popular Music Perspectives, Amsterdam, June 1981*, ed. D. Horn and P. Tagg, pp. 163–173. Göteborg; Exeter: International Association for the Study of Popular Music
–An analysis of the dichotomous themes inherent in the blues.

1985 'Sales tax on it: race records in the New Deal years', in *Nothing Else to Fear*, ed. S.W. Baskerville and R. Willett, pp. 194–213. Manchester University Press
–Examines blues and gospel recordings in the 1930s.

1986 'Blues', in *The New Grove Gospel, Blues, and Jazz*, by P. Oliver, M. Harrison and W. Bolcom, pp. 36–188. New York: Norton.

1986 'Gospel', in *The New Grove Gospel, Blues, and Jazz*, by P. Oliver, M. Harrison and W. Bolcom, pp. 189–222. New York: Norton.

1986 'Spirituals', in *The New Grove Gospel, Blues, and Jazz*, by P. Oliver, M. Harrison and W. Bolcom, pp. 1–22. New York: Norton.

1989 'Songsters and proto-blues', in *The Blackwell Guide to Recorded Blues*, ed. P. Oliver, pp. 5–30. Oxford: Blackwell
–An overview of early blues traditions on record.

1991 'Overseas blues: Europeans and the blues', in *Sounds of the South*, ed. D.W. Patterson, pp. 57–72. Durham: Duke University Press.

1992 'Introduction', in *Boogie Chillen: A Guide To John Lee Hooker On Disc*, by L. Fancourt, pp. 4–5. Leeds: Blues & Rhythm
–A recollection of an interview with the blues artist in New York in July 1960.

1992 'Preface', in *Oh, What a Beautiful City: A Tribute to Rev. Gary Davis, 1896–1972*, by R. Tilling, pp. 1–2. Jersey: Paul Mill Press.

1996 'A dead cat on the line', in *Saints & Sinners*, ed. R. Sacré, pp. 197–212. Liège: Society of Musicology.

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1996 'Recorded blues: considerations and contexts', in *The New Blackwell Guide to Recorded Blues*, ed. J. Cowley and P. Oliver, pp. 7–33. Oxford: Blackwell
–An assessment of early black music traditions on record.

1997 'Foreword', in *Roosevelt's Blues: African-American Blues and Gospel Songs on FDR*, by Guido van Rijn, pp. ix–xi. Jackson: University Press of Mississippi.

1998 ' ''Greasy greens'': a slippery problem in popular music history', in *Music on Show: Issues of Performance*, ed. T. Hautamäki and H. Järviluoma, pp. 256–259. Tampere, Finland: Tampere University
(NOTE: A paper presented at the International Association for the Study of Popular Music Eighth International Conference held in Glasgow in July 1995.)

1998 'Been all through the nation . . .', in *Popular Music: Intercultural Interpretations*, ed. T. Mitsui, pp. 193–197. Kanazawa, Japan: Kanazawa University
(NOTE: A paper presented at the 9th Biennial Conference of the International Association for the Study of Popular Music (IASPM) held in Kanazawa, on 27–31 July, 1997.)

2000 'Land of California, sweet home, Chicago', in *Changing Sounds: New Directions and Configurations in Popular Music*, ed. T. Mitchell and P. Doyle, pp. 157–161. Sydney, Australia: University of Technology
(NOTE: A paper presented at the International Association for the Study of Popular Music Tenth International Conference held in Sydney, July 1999.)

2001 ' ''You have another thought coming to you'': vaudeville duets and the blues', in *The Lyrics in African American Popular Music*, ed. R. Springer, pp. 41–58. Bern: Peter Lang
(NOTE: A paper presented at the international conference held at the University of Metz on 29–30 September 2000.)
–An examination of black male/female vocal duets on record from the 1920s to the 1930s.

2002 'Remember and forget blues', in *Looking Back, Looking Ahead: Popular Music Studies, 20 Years Later*, ed. K. Kärki, R. Leydon and H. Terho, pp. 565–571. Turku, Finland: IASPM-Norden
(NOTE: A paper presented at the Eleventh Biannual IASPM Conference, July 6–10, 2001, Turku, Finland.)

2002 'Blues on Document', in *Document Records, [pp. 30–31]*. Newton Stewart: Document Records
–An article in the company catalogue, detailing the history of the Document record label.

2006 'Lookin' for the bully: An enquiry into a song and its story', in *Nobody Knows Where the Blues Come From*, ed. R. Springer. Jackson: University Press of Mississippi.

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Series issues and programme notes:

1957 *National Jazz Federation Presents Jazz Scene 1957*. National Jazz Federation
–Notes on Big Bill Broonzy, Brother John Sellers, Mick Mulligan and George Melly, Ken Colyer, and Chris Barber and Ottilie Paterson.

1958 'Muddy Waters', in *A Nation-Wide Concert Tour Under the Auspices of the National Jazz Federation by Chris Barber's Jazz Band with Ottilie Patterson featuring The World's Greatest Living Blues Singer Muddy Waters*. National Jazz Federation
–A biography of the blues singer published in the concert programme for the artist's first British concerts.

1958 *Folk Blues USA*. Baarn, The Netherlands: Fontana
–Information notes on series for Fontana records.

1959 'Jack Teargarden', in *Jack Teagarden/Earl Hines Allstars*. National Jazz Federation
–Notes in a souvenir programme.

1961 *Philips Classic Jazzmasters*. Baarn, Holland *[sic]*: Philips
–An introduction to the series on Philips records.

1964 *Harold Davison Presents A Blues and Gospel Caravan*. London: Compton Printing Works Ltd.
–A programme for the 1964 Folk Blues and Gospel Caravan tour, featuring Sonny Terry and Brownie McGhee, Sister Rosetta Tharpe, Muddy Waters, Otis Spann, Rev. Gary Davis, Mississippi John Hurt, and Cousin Joe Pleasant.

1964 'Muddy Waters', in *Muddy Waters: A Personal Biography*, by P. Oliver and M. Leadbitter, pp. 3–7. Bexhill-On-Sea, England: Blues Unlimited (Collector's Classics Booklet; 1)
(NOTE: Reprinted in Back Woods Blues, ed. S.A. Napier, pp. 13–19. Oxford: Blues Unlimited, 1968.)

Journal articles:

1952 'Give me that old-time religion', *Jazz Journal*, 5(2), pp. 1–2
(NOTE: Reprinted as 'That old time religion: gospel music and the church', in Blues off the Record, pp. 14–16.)
–A study of black gospel music in the USA.

1952 'It pays to advertise', *Jazz Journal*, 5(9), pp. 15–16
–Examines the provincial French jazz scene.

1953 'Jazz in Negro literature', *Jazz Journal*, 6(5), pp. 19–20

1954 'Sources of Afro-American folk song. 1: Down the line', *Music Mirror*, 1(1), pp. 40–42
(NOTE: Reprinted as 'Backwater blues: on the river levees' in Blues off the Record, pp. 17–20.)

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–Investigates life besides the Mississippi River as illustrated in African-American song.

1954 'Sources of Afro-American folk song. 2: Down the line', *Music Mirror*, 1(2), pp. 41–43
(NOTE: Reprinted as 'Down the line: The railroad as symbol', in Blues off the Record, pp. 21–25.)
–Looks at the social background underlying the influence of railroads in blues and gospel song.

1954 'Sources of Afro-American folk song. 3: Boll weevil blues', *Music Mirror*, 1(3), pp. 35–37
–The cotton boll weevil as represented in black American song.

1954 'Another man done gone', *Music Mirror*, 1(4), pp. 26–28
(NOTE: Reprinted in Blues off the Record, pp. 159–161.)
–A study of parting and migration in the blues.

1954 'Musique concrete', *Music Mirror*, 1(5), pp. 9–10
–An examination of the French musical movement.

1954 'Rowdy man blues', *Music Mirror*, 1(5), pp. 41–43
–The 'Bad man' as represented in black American folk song.

1954 'Jailhouse bound', *Music Mirror*, 1(6), pp. 39–41
–Convicts and jailhouses as seen through the medium of blues lyrics.

1954 'Chocolate to the bone', *Music Mirror*, 1(7), pp. 38–41
–Looks at male-female relationships as represented in black American song.

1955 'Jack O' Diamonds', *Music Mirror*, 2(1), pp. 34–37
–Gambling, drink, and drugs as represented in blues and gospel song.

1955 'House rent rag', *Music Mirror*, 2(2), pp. 4–7
–Examines 'house rent parties' and 'juke joints' in black American culture.

1955 'Strut yo' stuff, boy!', *Music Mirror*, 2(3), pp. 4–7
(NOTE: Reprinted as 'Strut yo' stuff, boy!: dancing after hours', in Blues off the Record, pp. 26–30.)
–A study of African-American dance from traditional 'folk' forms to popular jazz movements such as the Charleston.

1955 'In the sticks', *Music Mirror*, 2(4), pp. 4–6
(NOTE: Reprinted as 'In the sticks: blues on the stage' in Blues off the Record, pp. 127–130.)
–A look at blues vaudeville singers.

1955 'Got the blues', *Music Mirror*, 2(5), pp. 8–10
–An analysis of social conditions on the nature and lyrics of the blues.

1955 'Blues & views. No. 1: Problems of collecting race records', *Music Mirror*, 2(9), pp. 13–14

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1955 'Blues and views. No. 2: The folk blues of Sonny Terry', *Music Mirror*, 2(10), pp. 6–7
(NOTE: Reprinted in Blues off the Record, pp. 99–102.)

1955 'Blues and views. No. 3: Muddy Waters' blues', *Music Mirror*, 2(11), pp. 12–13

1955 'The Santy Claus 'crave', *Music Mirror*, 2(12), pp. 26–27
(NOTE: Reprinted in edited form in Screening the Blues, pp. 26–43. London: Cassell, 1968.)
–Examines representations of Christmas via blues recordings.

1956 'Shoutin' home to glory', *Jazz Journal*, 9(2), pp. 1–3
–The formation and tours of the Fisk Jubilee Singers.

1956 'Hometown skiffle', *Music Mirror*, 3(1), pp. 8–10
(NOTE: Mistakenly listed as 3(11) on inside cover.)
–On the British skiffle movement.

1956 'Devil's son-in-law', *Music Mirror*, 3(2), pp. 8–9
–On Peetie Wheatstraw.

1956 'Brother John Sellers', *Music Mirror*, 3(3), pp. 6–8

1956 'Forgotten men', *Music Mirror*, 3(5), pp. 8–9
–An appeal for help in tracing information on lesser known blues artists.

1956 'How long blues', *Music Mirror*, 3(6), pp. 4–6
–Looks at how visiting blues musicians have adapted their sound for a British audience.

1956 'Big Bill Broonzy on ''Vogue'' ', *Music Mirror*, 3(7), pp. 4–6

1956 'Screening the blues', *Music Mirror*, 3(8), pp. 4–6
–Examines the lack of contemporary blues literature.

1956 'Barbecue Bob', *Music Mirror*, 3(9), pp. 6–8
(NOTE: Reprinted as 'It's just too bad: Barbecue Bob', in Blues off the Record, pp. 75–78.)
–On Robert Hicks.

1956 'Ma Rainey', *Music Mirror*, 3(10), pp. 8–10
(NOTE: Reprinted as 'Paramount wildcat: Gertrude Ma Rainey', in Blues off the Record, pp. 131–134.)

1956 'Railroad Bill', *Music Mirror*, 3(11), pp. 8–10
–A study of the well-known ballad.

1957 'Rock Island line', *Music Mirror*, 4(1), pp. 6–8
–On railroads in African-American song.

1957 'Blues and views', *Music Mirror*, 4(2), pp. 8–9
–A look at the contemporary jazz scene in Canada and the US, via reports from British musician John Norris.

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1957 'Art aspiring', *Jazz Monthly*, 2(12), pp. 2–6
–Looks at relationship between jazz and contemporary art.

1957 'Blues and views', *Music Mirror*, 4(3), pp. 17–18
–Further reports from John Norris.

1957 'Blues backstage', *Music Mirror*, 4(4), pp. 22–23
(NOTE: Reprinted as 'Blues backstage: with Big Bill and John Sellers', in Blues off the Record, pp. 211–213.)
–On Bill Broonzy and John Sellers.

1957 'Rambling blues: the saga of Derroll Adams and Jack Elliott', *Music Mirror*, 4(5), pp. 20–21

1957 'Boston tea-party: an opportunity for British jazz musicians', *Music Mirror*, 4(6), pp. 22–23
–On the British skiffle, folk, and jazz scene.

1957 'Hard travelling: continuing the story of Jack Elliott and Derroll Adams', *Music Mirror*, 4(7), pp. 16–17

1957 'Big Maceo', *Jazz Monthly*, 3(6), pp. 7–10
(NOTE: Reprinted in The Art of Jazz, ed. M.T. Williams, pp. 109–121. Oxford University Press, 1959.)

1957 'I heard a fair maid singing . . . the story of Peggy Seeger', *Music Mirror*, 4(8), pp. 18–19

1957 'Brotherhood in song', *Music Mirror*, 4(9), pp. 20–21
–On gospel and spirituals.

1957 'Rushing in retrospect', *Music Mirror*, 4(10), pp. 17–18
–On Jimmy Rushing.

1957 'Welcome! Sister Rosetta Tharpe', *Music Mirror*, 4(11), p. 5

1957 'Jimmy Rushing: the formative years', *Jazz Monthly*, 3(10), pp. 2–3, 31
(NOTE: Reprinted as 'We're gonna rock the joint: Jimmy Rushing's early years', in Blues off the Record, pp. 146–149.)

1958 'Prisoners' song', *Music Mirror*, 5(1), pp. 6–7
–On the Library of Congress convict recordings.

1958 'Leadbelly', *Music Mirror*, 5(3), p. 8

1958 'Boss of the blues', *Music Mirror*, 5(5), p. 4
–A biography of 'Big' Joe Turner.

1958 'Introduction to Odetta: an important new folk and blues singer', *Music Mirror*, 5(7), pp. 6–7

1958 'Clara Voce: a study in neglect', *Jazz Monthly*, 4(2), pp. 8–11, 24
–On Clara Smith.

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1958 'Brownie McGhee and Sonny Terry: rich in experience', *Music Mirror*, 5(11), pp. 6–7, 17

1958 'Roundhouse blues', *Music Mirror*, 5(13), pp. 5–6, 16
–On Alexis Korner, Cyril Davies, and other resident musicians at the Roundhouse pub in London.

1958 'Key to the highway', *Jazz Monthly*, 4(6), pp. 2–5
(NOTE: Reprinted in Blues off the Record, pp. 234–240.)
–On Brownie McGhee.

1959 'Muddy Waters: ''hoochie coochie man'' ', *Jazz Monthly*, 4(11), pp. 2–6
(NOTE: Reprinted in Blues off the Record, pp. 259–266.)

1959 'Special agents: an introduction to the recording of folk blues in the twenties', *Jazz Review*, 2(2), pp. 20–25
(NOTE: Reprinted in Blues off the Record, pp. 48–56.)

1959 'Jimmy Rodgers', *Recorded Folk Music*, 2 (3), pp. 6–10

1959 'Peetie Wheatstraw', *Jazz Monthly*, 5(3), pp. 2–5
(NOTE: Reprinted as 'Devil's son-in-law: Peetie Wheatstraw', in Blues off the Record, pp. 189–194.)

1959 'Screening the blues. [1]', *Jazz Monthly*, 5(6), pp. 26–27, 31
–On discography and fieldwork.

1959 'Blind Lemon Jefferson', *Jazz Review*, 2(7), pp. 9–12
(NOTE: Reprinted as 'Matchbox blues: Blind Lemon Jefferson', in Blues off the Record, pp. 64–70.)

1959 'Screening the blues', *Jazz Monthly*, 5(9), pp. 27–28
–Examines blues artist Gabriel Brown.

1959 'Screening the blues', *Jazz Monthly*, 5(10), pp. 12, 31
–On Amos Easton, with a plea for information on lesser known blues artists.

1960 'Gutter man blues: Champion Jack Dupree', *Jazz Monthly*, 5(11), pp. 4–8
(NOTE: Reprinted as 'A rollin' mind: Champion Jack Dupree', in Blues off the Record, pp. 245–252.)

1960 'Screening the blues', *Jazz Monthly*, 5(12), pp. 26–27
–General notes and queries column.

1960 'Screening the blues', *Jazz Monthly*, 6(1), pp. 28–30
–On St. Louis Jimmy and gospel songs by blues singers.

With Jacques Demêtre:

1960 'Chicago blues singers', *Jazz Monthly*, 6(2), pp. 12–13
–Photos by Jacques Demêtre with text by Paul Oliver.

With Derek Coller:

1960 'A Discography of Nelson Wilborn (Red Nelson)', *Discographical Forum*, 1, pp. 6–8

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1960 'Lee McCoy: a provisional listing. [Part 1]', *Discographical Forum*, 2, pp. 4–6; '[Part 2]', *Discographical Forum*, 3, p. 15
–Discography of blues singer/guitarist Robert Lee McCoy (a.k.a. Robert Nighthawk).

1960 'Screening the blues', *Jazz Monthly*, 6(5), pp. 26–28
–On Lee McCoy and Sebastopol tuning.

1960 'Screening the blues', *Jazz Monthly*, 6(11), pp. 13–14
–On singer/pianist Henry Brown.

1961 'Discography of Oscar Woods', *Discographical Forum*, 4, pp. 14–15

1961 'Joe McCoy discography', *Discographical Forum*, 4, p. 17

With Derek Coller:
1961 'Tallahassee Tight', *Discographical Forum*, 4, pp. 15–16

1961 'Screening the blues', *Jazz Monthly*, 6(12), pp. 12–13

1961 'Apropros *[sic]*: 'Blues fell this morning'', *Jazz Monthly*, 7(1), pp. 12, 20
–A reply to critics of the book (and LP) *Blues fell this morning*.

With Mack McCormick:
1961 'L.C. Williams', *Jazz Monthly*, 7(1), p. 15

1961 'Goin' to Chicago', *Jazz News*, 15 Mar, pp. 4, 6

1961 'Screening the blues', *Jazz Monthly*, 7(2), pp. 14–15
(NOTE: Reprinted as 'The Jax matrices: location speculation', in Blues off the Record, pp. 276–278.)

1961 'The black nightingale', *Jazz News*, 31 May, pp. 8–9
–on Ma Rainey.

1961 'Screening the blues', *Jazz Monthly*, 7(5), pp. 17–18

1961 'Georgia Tom: a biographical note', *Jazz Monthly*, 7(9), pp. 6–8
(NOTE: Reprinted as 'Tight like that: Georgia Tom', in Blues off the Record, pp. 181–184.)
–About blues & gospel artist/composer Thomas Dorsey.

1961 'Ivory Joe Hunter', *Jazz News*, 22 Nov, pp. 7, 10
(NOTE: Reprinted as 'Blues at sunrise: Ivory Joe Hunter', in Blues off the Record, pp. 267–269.)

1961 'Howlin' Wolf', *Jazz News*, 20 Dec, pp. 9–10

1962 'Blues on the 'Southern Folk Heritage' LPs', *Jazz Monthly*, 7(12), pp. 21–25
–discography and assessment of a series of blues recordings on the Atlantic label.

1962 'The 'Southern Folk Heritage' records. Part 2: White folk', *Jazz Monthly*, 8(1), pp. 13–16

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–A follow up to the article above. This part concentrates on the White folk music issues.

1962 'Milk cow blues: James Kokomo Arnold', *Jazz Monthly*, 8(3), pp. 10–15
(NOTE: Reprinted in Blues off the Record, pp. 103–110.)

1963 'String ticklers and skillet lickers', *Jazz Monthly*, 8(12), pp. 8–10
–An examination of white American folk music.

1963 'Policy blues', *Jazz*, 2(3), pp. 8–10
(NOTE: Reprinted in edited form in Screening the Blues, pp. 128–147.)

1963 'Bull City Red', *Blues Unlimited*, 1, pp. 5–7
(NOTE: Reprinted in Back Woods Blues, ed. Simon A. Napier, pp. 10–12. Oxford: Blues Unlimited, 1968.)
–On George 'Bull City Red' Washington.

1963 'Creoles, Cajuns & confusion', *Blues Unlimited*, 4, pp. 5–7
(NOTE: Reprinted in Back Woods Blues, ed. S.A. Napier, pp. 45–47. Oxford: Blues Unlimited, 1968.)
–Attempts to clear up the confusion surrounding the terms 'Creole', and 'Cajun'.

With Mike Leadbitter:
1963 'The Southern blues singers. 2: Willie Love', *Blues Unlimited*, 6, pp. 4–5
(NOTE: Reprinted in Nothing But the Blues, ed. M. Leadbitter, p. 142. London: Hanover, 1971.)

1963 'Good evening, gentlemen', *Jazz*, 2(8), pp. 14–16
–Questions the future of collections, archives, and research in jazz and blues.

1963 'American Blues Festival', *Jazz Monthly*, 9(10), pp. 8–11

1964 'Eagles on the half', *American Folk Music Occasional*, 1, pp. 91–94
–Reminiscences of fieldwork in the United States.

1964 'Jazz in Europe', *International Musician*, 62(7), pp. 14–15, 19

1964 'Chicago blues session', *Blues Unlimited*, 10, pp. 3–4
(NOTE: Notes originally published with 77 Records LA 12/21. ***Reprinted in Nothing But the Blues, ed. M. Leadbitter, pp. 52–53. London: Hanover, 1971.)***
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