FORGIVE ME LORD
AND TRY ME ONE MORE TIME
(Katie Bell)

SISTER ROSETTA THARPE
GOD DON'T LIKE IT
SISTER ROSETTA THARPE

48022 A
WHAT IS THE SOUL OF MAN
   (Katie Bell)

SISTER ROSETTA THARPE

48022 B
LET THAT LIAR ALONE
(Taylor)

SISTER ROSETTA THARPE

48023 A
WHAT'S THE NEWS
(Rosetta Tharpe)
SISTER ROSSETTA THARPE

Vocal
With Guitar

48023 B
NOCBODY KNOWS, NOBODY CARES
(Rosetta Tharpe)

SISTER ROSETTA THARPE

48024 A
THE DEVIL HAS THROWN HIM DOWN

(Rosetta Tharpe)

SISTER ROSETTA THARPE

48024 B
Sister Rosetta Tharpe

GOSPEL SONGS
vocal with guitar

DECCA ALBUM No. A-527
complete on four ten-inch records

4021 FORGIVE ME LORD AND TRY ME ONE MORE TIME
JESUS YOU TAUGHT ME HOW TO SMILE

4022 GOD DON'T LIKE IT
WHAT IS THE SOUL OF MAN?

4023 LET THAT LIAR ALONE
WHAT'S THE NEWS?

4024 NOBODY KNOWS, NOBODY CARES
THE DEVIL HAS THROWN HIM DOWN

NOTES... by Alan Lomax

Sister Rosetta plays a steel-bodied guitar. Her rhythms are steel-hard, like a cross between the rhythms of a fast express train and a “re-bop” orchestra. Her voice, too, rings out like the stroke of a steel blade on an anvil—it is a prophet’s voice ringing out hard and clear against the sins of this old world.

Sister Rosetta is a revival singer, mainly in the Holiness, the Pentecostal—the Holy-Roller—congregations. Every Sunday will find her in a different church, packing the saints and the sinners into the church until standing room has gone, stirring up the spirit with her ringing voice and guitar, lifting the songs that start the mourners down the sawdust trail to glory.

Sister Rosetta sings “gospel” songs—the Negro spirituals of our day—with the conviction that they are as “true as the Gospel.” A number of them are her own compositions, others are her “gospel” versions of older spirituals. All of them derive their strength and vitality from the great tradition of American Negro folk music, for Sister Rosetta Tharpe is basically a folk-artist, with a bold upon a great folk audience...

THE SONGS...

The songs in this album are the modern culmination of a folk tradition whose roots lie hidden from us in the distant past in both Europe and Africa. From its very beginning the development of the Protestant church has always been accompanied by radical musical changes. Each revival was accompanied by a vital, new hymnology, with tunes derived from the bottomless resources of secular folk song.

Luther, himself, made use of the secular folk tunes of his time fitted out with fresh lyrics, to make up music for his new church...John Wesley’s saying on this score is well-known: “Why,” said the Methodist divine, “should the devil have all the good tunes?” And Wesley incorporated into Methodist hymnology dozens of the “devil’s raspy tunes,” tunes out of British folklore.

In America this secularization of religious music has accompanied every revolutionary change within the church...In the time of the American Revolution the people turned away strongly from the dour and severe worship of the Puritans. We know how the churchly composers of that day “went and took” jigs, reels, and ballad tunes by the score from the folk repertory, having put sacred words to them, set all the frontier dancing and shouting in the aisles with a renewed religious fervor...In the Great Revival that swept the southern and the western states in the 1820’s, our pioneer ancestors gathered by the thousands in camp meetings and by the thousands were seized with the “spirit” and wept and shouted and fell into trances and “walked the benches.” Their revival “spirituals” were yet another set of the devil’s tunes (set to religious words) which had invaded the churches.

This time, however, the musical situation was different. There were Negroes, and many Negroes, at these great camp meetings. Negro singers probably helped in the creation of these so-called “white spirituals.” The Negroes, also, absorbed the Anglo-American tune tradition. Later, among themselves, in their segregated churches, they made their own spirituals. These songs, which form the noblest part of American music, reflect the boundless sorrows of a people in chains, as well as their unquenchable demand for freedom. They also mark a continuing of the African musical style on this continent.

In the 1890’s came the most recent of the revivals of the Protestant Church, the so-called Holy-Roller movement, which began among Negro congregations. The Negro Holy Rollers, like their predecessors in the revolutionary tradition of the Protestant Church, were displeased with the decorum of the established sects, and broke hard to work the holy dance, the shouting songs of their African ancestors, the African “speaking in tongues” and introduced for the first time into the Protestant Church the instruments of the “sinful” world.

Ragtime and blues tunes followed the guitar and the banjo into the Holy-Roller revivals. Later, along with jazz tunes, came the piano, the trumpet and the drums. With the impetus of this “new” music in the church, the Holy Roller revival has swept the country. It has created hundreds of new sects—the Church of God, the Church of God in Christ, the Church of the Twelve Elders, the Church of the Holy Flame, and many more. It has attracted hundreds of thousands of converts from Negro and white churches in the north as well as the south, and, today, in both the big cities and the rural areas, one of the most popular religious influences in the lives of Americans.

This is the explanation of why the most popular spirituals in Negro churches sound like the blues or like popular songs. This is the reason for the immense popularity of the so-called “gospel songs,” which have already replaced the traditional and well-known Negro spirituals in Negro churches. Rosetta Tharpe’s songs are typical of the gospel music of Holiness churches, both white and Negro.

THE SINGER...

Rosetta Tharpe was born in Cotton Plant, Arkansas, the daughter of a woman who preached to Pentecostal congregations, where most of the service consists of the singing of gospel songs. Thus, before she could walk or talk, Rosetta absorbed a musical tradition that has formed the basis of her career.

Like Mozart, Rosetta had her first musical triumph at the age of six with the guitar which one of her gospel-singing relatives had taught her to play. She stood up before a congregation of 1000 people in Chicago and began to sing. That church “got happy.” Since that time churches from New York to California have been “getting happy” whenever Sister Rosetta Tharpe lifted her high and thrilling voice in song.

There was a period when Sister Tharpe played in Cafe Society and sang with Cab Calloway’s band and rolled out her rocking spiritual rhythm for delighted secular audiences. She always felt unhappy and uncomfortable “doin’ this work for the devil.” Now she has come back to her native church to start a new going tour of Negro churches of this country, carrying her gospel to her people.

“Gospel” refers not only to the musical style of the songs; it means also that the songs are “as true as the gospel.” Sister Tharpe believes sincerely in every line that she sings. She has found her own way in this world and she tells you in rhyme about this way. Her creed is the creed of the early Christians: her music has its roots in both an African and a European past and reflects in its tempo the vital and nervous spirit of our times.
SISTER ROSETTA THARPE

48025 DON'T TAKE EVERYBODY TO BE YOUR FRIEND— with Sam Price Trio
48013 JESUS IS HERE TODAY— with Sam Price Trio
48013 JONAH— with Sam Price Trio
48018 STAND BY ME
48009 STRANGE THINGS HAPPENING EVERY DAY
48010 THERE IS SOMETHING WITHIN ME
48009 TWO LITTLE FISHES AND FIVE LOAVES OF BREAD
48025 WHEN I MOVE TO THE SKY— with Sam Price Trio

LIONEL HAMPTON

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A-533 Lionel Hampton and His Orchestra, Septet and Quartet ............................................$4.75

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23639 FLYIN' HOME No. 2
23813 I'M MINDIN' MY BUSINESS (And Baby, My Business Is You)
23896 THE PENCIL BROKE (And That's All She Wrote)
23639 PUNCH AND JUDY
23696 TEMPO'S BIRTHDAY
23792 BLOW-TOP BLUES, Lionel Hampton with His Septet
23792 ROBBINS IN YOUR HAIR, Lionel Hampton with His Octet

EDDIE HEYWOOD

Album EDDIE HEYWOOD—THE PIANO MAN
A-515 Piano solos by Eddie Heywood with His Orchestra ...............................................$3.75

OTHER RECORDS
23677 HEYWOOD BLUES
23591 I DON'T KNOW WHY
23590 LOCH LOMOND
23427 BLUE LOU
23534 ON THE SUNNY SIDE OF THE STREET
23531 MAN I LOVE, THE
23677 YOU MADE ME LOVE YOU

ELL A FITZGERALD

2547 COW COW BOOGIE (Cu-ma-Ti-Yi-Ay), with Ink Spots
23427 CRY YOU OUT OF MY HEART, with Delta Rhythm Boys
23670 FOR SENTIMENTAL REASONS, with Delta Rhythm Boys
23427 FRIM FRAM SAUCE, with Louis Armstrong and Bob Haggart's Orchestra
23414 GUILTY, with Eddie Heywood
23427 I'M BEGINNING TO SEE THE LIGHT, with Ink Spots
23427 I'M MAKING BELIEVE, with Ink Spots
23427 INTO EACH LIFE SOME RAIN MUST FALL, with Ink Spots
23427 IT'S A PITY TO SAY GOODNIGHT, with Delta Rhythm Boys
23427 IT'S ONLY A PAPER MOON, with Delta Rhythm Boys
23427 PETOOIE PIE, with Louis Jordan
23427 SENTIMENTAL JOURNEY, with Eddie Heywood and His Orchestra
23427 STONE COLD DEAD IN THE MARKET, with Louis Jordan
23427 THAT'S THE WAY IT IS, with Ink Spots
23427 THAT'S THE WAY IT IS, with Ink Spots
23427 YOU WON'T BE SATISFIED Until You Break My Heart, with Louis Armstrong and Bob Haggart's Orchestra

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23461 BIG STUFF (Prologue) From the Ballet "Fancy Free"
23565 DON'T EXPLAIN
23576 GOOD MORNING, HEARTACHE
23591 LOVER MAN (Oh, Where Can You Be?)
23576 NO GOOD MAN
23483 NO MORE
23483 SOLITUDE
23591 THAT OLE DEVIL CALLED LOVE
23593 THERE IS NO GREATER LOVE
23565 WHAT IS THIS THING CALLED LOVE
23483 YOU BETTER GO NOW

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48017 A GARDEN IN THE RAIN, Henry Wells and His Orchestra
48017 HOME, Henry Wells and His Orchestra
48012 I STILL LOVE YOU, Buddy Johnson
48015 MAD ABOUT YOU, Warren Evans and Sam Price Orchestra
48016 SINCE I FELL FOR YOU, Buddy Johnson
48011 SWEEPIN' THE BLUES AWAY, Sam Price and His Texas Musicians
48019 THAT'S THE STUFF YOU Gotta WATCH, Buddy Johnson
48016 THEY ALL SAY I'M THE BIGGEST FOOL, Buddy Johnson
48012 WALK 'EM, Buddy Johnson

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