

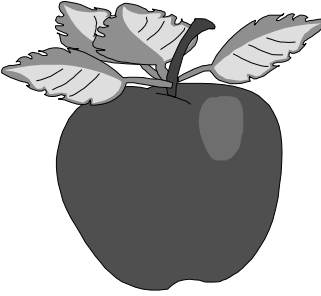
*All About The Blues...*



**“TRY, TRUST and TRIUMPH”**

# **Blues in the Schools**

**Study Guide and  
Workbook Grades 3-8**



**Fruteland Jackson**  
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## About the Performance

*"I love the blues she heard me cry,"* -Fruteland Jackson

The bluesmen were the poets of the Mississippi Delta. They were the weavers of tales that told of the cotton boom, levee and railroad building and the hard, sometimes cruel labor that was the life of African-Americans in the Deep South and the inspiration for the birth of the blues.

In his All About The Blues Series, Blues 101 Fruteland Jackson takes students on an exciting adventure that tells of both the history of this uniquely American genre and of the musical legacy that it continues to build all across the globe. Students will travel a rich, insightful road with Mr. Jackson that begins in the southern states; the Mississippi Delta, the East Texas Coast, and the Piedmont region before arriving in yet another cultural birthplace of the blues: Chicago, as well as other northern Cities.

Through song, lecture, and storytelling, students will learn the basic structure of a blues and how other popular musical styles (Rock and Roll, Hip Hop, etc.) evolve from blues music. Students make up their own blues songs, and see what they have written come to life in a special performance in which Fruteland plays and sings.

Students are challenged to make up a song and participate in a *question and answer* session.

## About the Performer



Fruteland Jackson was born in 1953 in Sunflower County, Mississippi. The grandson of a prominent Baptist minister from the Mississippi Delta, Fruteland was influenced in part by the spirit and shape of traditional gospel music, as well as by the legendary bluesmen from the early part of the century like Son House, Johnny Shines, Robert Johnson and Big Bill Broonzy.

Jackson taught himself the mechanics of the guitar at a young age and had been playing for many years before being formally trained in music

theory and voice at both Roosevelt University and Columbia College in Chicago.

Fruteland specializes in performing acoustic blues, from contemporary to traditional, from the blues of early field-holler songs and work songs to Delta and Piedmont Blues, as well as his own original works. Fruteland is one of a select group of Americans dedicated to gathering, preserving and performing Acoustic Blues. He is the recipient of the Blues Foundation's KBA award for Blues Education and presents educational programs to some fifty thousand students and adults annually. He is a recording artist and was nominated for the 2004 W.C. Handy Award for Best Acoustic album. Jackson is a Storyteller and author of instructional books for beginner and intermediate guitarists.



The blues are music and poetry, born out of a desire for expression. They are songs that tell a story, musical responses to the trying conditions of the levee camps, extra gangs, and rock camps that populated the woods, swamps, and plantations of the South during the 19th and early 20th centuries.

Yet, the blues are hardly tales confined to sorrow or misery. They tell a story, but they do so in music that smiles in face of despondency, that swells with rhythm, syncopation, and, above all, spirit.

The shape and structure of the blues was profoundly shaped by the lives of those who sang them. Anonymous black musicians, longing to grab a train and ride away from their troubles, incorporated the rhythms of the steam locomotive and the moan of their whistles into blues they were playing in juke joints and dance halls. Black laborers, struggling against swamps, heat and other sordid conditions to raise levees along the Mississippi, inspired one another with rich melodies that became the heart of many traditional blues.

Blues and the African-American culture from which they grew are interconnected. In fact, the music is a communication about, a mirror of the culture. The songs belonged to the people who played them. This was their art, recreated as they performed it, revealing at once both the depths of their despair and their determination to endure.

## Activities To Extend The Learning

### Before the Performance

#### A. Vocabulary

**12 Bar Blues** - A way of measuring blues music against the rhythm.

**1920's** - The Era of the Classic Female Blues singer.

**Acoustic Guitar** - A non-electric Guitar.

**Backbeat** - A beat created in 4/4 time and heard on the 2<sup>nd</sup> and 4<sup>th</sup> Count.

**Ballad** - a narrative poem, often of folk origin and intended to be sung, consisting of simple stanzas and having a recurrent refrain. Many traditional blues borrow from this European genre and are sung as ballads.

**Bar** - A Musical phrase.

**Blue Notes** - Five notes contained in a blues scale are called

**Blues** - The Facts Of Life expressed musically. A rich, varied form of American music born of West African traditional music and inspired by the African-American experience in the South in the 19th and early 20th century. Blues has since become the root of many popular forms of music today.

**B.J.F.M.** - Blues, Jazz and Folk Music Society of Marietta Ohio

**Blues Heaven Foundation** - A foundation set up by Willie Dixon to help blues artist and their heirs.

**Boogie Woogie** - Up-tempo style blues played on piano mostly with the left hand.

**Bottleneck** - A blues style requiring the use of a metal or glass slide.

**Charley Patton** - The Father of Delta Blues

**Clarksdale** - A city Mississippi where the Delta Blues Museum is located and where many blues men were born.

## Activities To Extend The Learning

### Before the Performance

#### More Vocabulary

**Delta** - A style of blues played in Mississippi.

**Dobro** - A resonator guitar used since 1928.

**Folktales** -traditional stories or legends passed down from one generation of storytellers to the next. Essentially, blues are folktales themselves, songs about personal experience handed down from one generation to the next.

**Fruteland Jackson** - a nationally renowned blues musician from the Mississippi Delta who has been sharing both the eloquence and history of the blues with audiences from all generations.

**Gospel Music** - is derived from the African-American spiritual, is connected to Blues in both history and origin Today, gospel music is characterized by strong Christian evangelical feeling and popular or jazz rhythms and phrasing.

**Guitar** - Instrument that replaced the Banjo for blues musicians

**Harmonica** – A metal reed instrument used to play blues by blowing and drawing air through instrument holes.

**Highway 61** - A famous Highway in the Mississippi Delta.

**Jazz Music** – is developed from the syncopated feeling of traditional blues creating a form of music marked by a strong, rhythmic center and solo and ensemble improvisation.

**Jump Blues** - An up-tempo blues that grew from the Boogie Woogie craze of the 1940's.

**Living Blues** – is a blues magazine.

**Ma Rainy** – is called the Empress of the Blues.

**Mamie Smith** - The first black female to record a blues song in 1920.

**Mississippi** - a U.S. Southern state where the blues was born.

**Piano** – is the “First” instrument of ‘Boogie-Woogie’.

## Activities To Extend The Learning

### Before the Performance

#### More Vocabulary

**Piedmont** - is a style of Blues that emerged in the Southeastern U.S. known for its lively finger picking.

**Poor** – a poverty-stricken individual; to have less money and materials than everyone.

**Rhythm** - a movement, action, or condition characterized by a series of notes or beats of different lengths and stresses.

**Sharecropper** – is a farmer who shared half his crop with the landowner.

**Slide** – is a neck from a bottle, pipe tubing or pocketknife.

**Slow Blues** - Blues played at the same tempo as a ballad

**Syncopation** – is a style that grew out of the blues tradition as a means of shortening beats and rhythms within particular songs creating a feeling distinctly different from European music and most definitively representative of the blues.

**The Mississippi Delta** – a region of the South where the Blues are credited to being born. A delta is a mass of land formed by the sand and earth deposits of a river. The Mississippi Delta was formed by the mighty Mississippi River and provides an historical focal point for the birth of the blues in the United States.

**Vicksburg** – is a city located in the Mississippi delta and the birthplace of Willie Dixon.

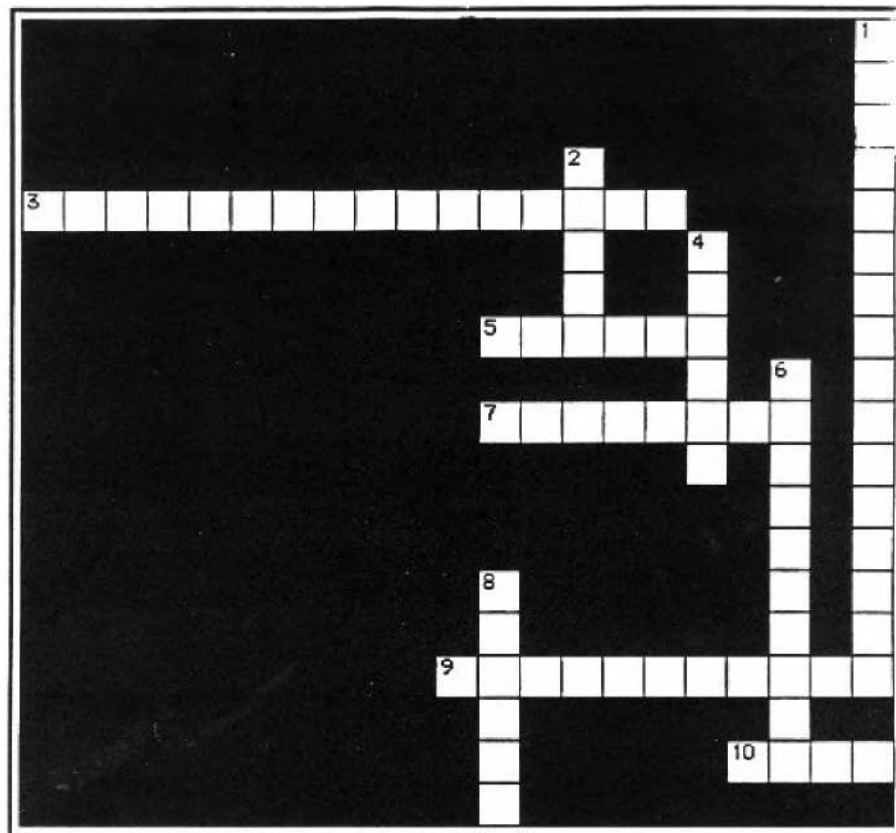
**W.C. Handy** – is called The Father of the Blues.

**Willie Dixon** – is the founder of the Blues Heaven Foundation.

**Work songs** – are songs performed by a group of laborers.

## B. Blues Cross word!

Fill in the Crossword Puzzle below with the best choice of vocabulary words. Choose your words based on the clues that appear below. Good Luck!



### Across

3. Region of South where Blues were born.
5. Christian song rooted in Jazz and Blues.
7. Traditional stories passed down through generations.
9. Shortened beats/rhythms.
10. Brand of music developed from syncopation of Blues.

### Down

1. Bluesman from Sunflower County, Mississippi.
2. Music derived from African-American experience in the South.
4. Narrative poem of folk origins.
6. Region of Africa where Blues take their roots.
8. Movement/ Action of notes.



## More Activities To Extend The Learning

Before the Performance

### C. Word Scramble

Unscramble the following vocabulary words and match them with the appropriate clues below.

**ES BUL L B L D A A C S W T F E A R I A T N D F U R E L A**

**T H Y R M H C O T A P S I Y N O N S P O G L E T E K F L O A L**

**M S S I L S S P I P L D E A T**

1. Simple stanzas and recurrent refrain\_\_\_\_\_
2. Stretches from Senegal in the North to Nigeria in the South\_\_\_\_\_
3. Rhythm that is distinctly Blues\_\_\_\_\_
4. Stories/legends passed from one generation to the next\_\_\_\_\_
5. Marked by a strong, rhythmic center and solo or ensemble improvisations\_\_\_\_\_
6. Born of African-American spirituals\_\_\_\_\_
7. Shares blues history and music with audiences across country\_\_\_\_\_
8. Musical form developed in 19th centuries\_\_\_\_\_
9. Historical focal point for the birth of the blues\_\_\_\_\_

## More Activities To Extend The Learning

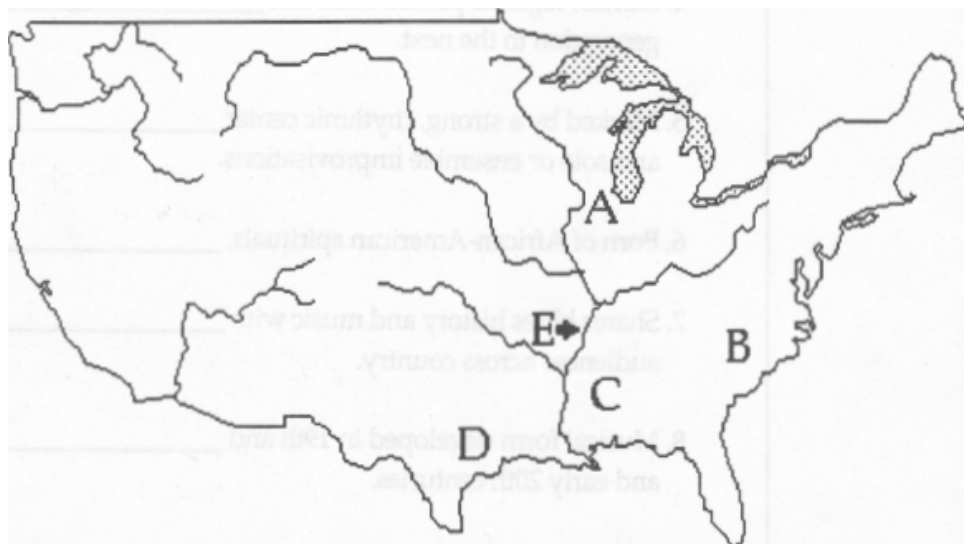
### Before the Performance

#### D. Geographical Blues

Blues in the United States may have been born in the Mississippi Delta, but it is a musical form that, over time, blossomed in many regions of the country. Blues musicians working as laborers in the factories of northern cities, sharecroppers of southern plantations, or small self-sufficient farmers in the foothills of the Appalachians drew from their experiences and sang about them in their music. Thus, the music derived from these different areas took on a feel all of its own.

Making use of the map provided below, match each given letter with the region that identifies it, discovering in the process the great geographical diversity of the blues!

- Chicago
- Southeast Texas
- Piedmont Region
- Mississippi Delta
- Mississippi River



## After The Performance Activities

### A. Blues In Verse

The worlds of poetry and music come together magically in blues expression. The language of the blues provides ample space from which poets are able to create their own forms of expression.

<i>Show me a man What will love me Till I die. Now show me a man What will love me Till I die. Can't find no such a man No matter how hard You try.</i>	<i>I got up this mornin, Feelin round for my shoes, Know by that I got the Walkin blues. Say, I got up this mornin, I was feelin round for my shoes. I say, you know by that now I Got the Walkin blues.</i>
- Gwendolyn Brooks	- Son House

The line between poetic verse of writer Gwendolyn Brooks and the traditional blues lyrics of Son House becomes nearly invisible. In addition to Ms. Brooks, other authors such as Langston Hughes, Zora Neale Hurston, and James Baldwin have made use of the rhythms of blues verse to create both beautiful verse and prose.

Making use of the examples of blues lyrics found in this packet, ask each student to make use of the form, rhythm, and rhyme of traditional blues lyrics to write a story/poem of their own, one that details events from their own experiences, much like each of these fabled musicians detailed their own throughout blues history!

## After The Performance Activities

### Blues Songbook

#### Blues In Verse

*When the blues overtake me, gonna grab that train and ride*

*When a woman blue, she hang her little head and cry,  
When a man gets blue, he grab that train and ride.*

*Yonder come that train, red-blue lights behind,  
Red for trouble, blues for a worried mind.*

*If you've ever been down, you know just how I feel,  
I feel like an engine ain't got no drivin wheel. -Anonymous*

*I play it cool,*

*And dig all jive.*

*That's the reason  
I stay alive.*

*My motto  
as I live and learn  
is dig and be dug  
in return.*

-Langston Hughes

*Roustabout, you got no home,*

*You makes yo living*

*On the shoulder bone.*

*Lord, we work hard, babe,*

*And they know we work hard,*

*And they know they work hard, babe,*

*And you know you work hard.*

-John Williams

## After The Performance Activities

### Blues Songbook

*The blues jumped a rabbit, run him a solid mile,  
The old blues jumped a rabbit, run him a solid mile.  
When the blues overtaken him, he cried like a baby child.*

-Fred McDowell



Mame was singing  
At the Midnight Club.  
And the place was red  
With blues.  
She could shake her body  
Across the floor.  
For what did she have  
To lose?

Queen of the blues!  
Queen of the blues!  
Strictly, strictly,  
The queen of the blues!

-Gwendolyn Brooks

## After The Performance Activities

### B. Search For A Name!

Many of the great blues musicians both past and present bear colorful nicknames that bear witness to their musical ability, or shades of their individuality. Past greats such as Memphis Slim and Tampa Red have inspired such present-day legends as Clarence "Gatemouth" Brown, Sugar Blue, and Johnny "Clyde" Copeland to carry on a tradition that speaks to the importance of a name.

In the puzzle below, see if you can pick out the nicknames of the following legendary blues musicians. Names may be hidden horizontally, vertically, or diagonally.

Sunnyland Slim    Fruteland Jackson  
Pine top Perkins    Blind Lemon Jefferson    Leadbelly  
Muddy Waters    Sonny Boy Williamson

B D N A L Y N N U S  
D L W E M K W E W M  
N E I W J C Y A Y U  
A A V N R D U D O T  
L D W J D W Y E B E  
E B A U Z L M O Y L  
T E M Z C B E N N A  
U L K M O I W Z N I  
R L L P I N E T O P  
F Y S O N W I A S A

## After The Performance Activities

### C. Get Your Blues Name

Take the name next to the letter using the initials of your actual first, middle and last name.

First Name	Middle Name	Last Name
A = Fat	A = Bones	A = Jackson
B = Muddy	B = Money	B = McGee
C = Crippled	C = Harp	C = Hopkins
D = Old	D = Legs	D = Dupree
E = Texas	E = Eyes	E = Green
F = Hollerin'	F = Lemon	F = Brown
G = Ugly	G = Killer	G = Jones
H = Brown	H = Hips	H = Rivers
I = Happy	I = Lips	I = Malone
J = Boney	J = Fingers	J = Washington
K = Curly	K = Boy	K = Smith
L = Pretty	L = Liver	L = Parker
M = Jailhouse	M = Gumbo	M = Lee
N = Peg Leg	N = Foot	N = Tompkins
O = Red	O = Mama	O = King
P = Sleepy	P = Back	P = Bradley
Q = Bald	Q = Duke	Q = Hawkins
R = Skinny	R = Dog	R = Jefferson
S = Blind	S = Bad Boy	S = Davis
T = Big	T = Baby	T = Franklin
U = Yeller	U = Chicken	U = White
V = Toothless	V = Pickles	V = Jenkins
W = Screamin'	W = Sugar	W = Bailey
X = Fat Boy	X = Cracker	X = Johnson
Y = Washboard	Y = Toot	Y = Blue
Z = Steel-Eye	Z = Smoke	Z = Allison

## After The Performance Activities

### D. Portrait of the Blues

*The Delta countryside was drenched in moonlight, edged in black by woods. From where we turned off on the rutted road, we could see the little shack far off, its windows shining orange from kerosene lamps, and from it came a deep, powerful rhythm, as if someone were beating a huge drum in the moonlit cotton patch. No melody yet, only this heavy beat, growing stronger and stronger as we picked our way past barbed-wire gates, tires spinning in the sandy loam, and finally we drove into the yard, into a shower of nervous chickens coming down from the chinaberry trees, and could hear the bluesman's voice and the crying of guitar strings over the continuing beat*

-Alan Lomax

Images such as this as described by Alan Lomax in his book, *The Land Where the Blues Began*, paint a picture of an atmosphere, or mood that becomes associated with the music. The powerful surge of the drums and the bluesman's guitar, as well as the warmth and intimacy of the room in which it is played dominate Mr. Lomax's passage.

Making use of the passage above, or other impressions that your students may have of blues clubs in Chicago or elsewhere, ask each student to paint their own portrait of the blues. Students may use either words or images to create a representation of the spirit and mood of the blues!



## **After The Performance Activities**

### **E. Swingin' Through Blues History**

Jelly Roll Morton, Ike and Tina Turner, James Brown, The Rolling Stones, Ice Cube and 50 Cents. What does each of these performers have in common? As different as each of these performers are, both individually and musically, they all share one important bond: The Blues. Much of the music that has grown to play a significant role in the ongoing evolution of popular culture both here in the United States and abroad developed from, or was heavily influenced by, traditional blues music as well as the musicians who played it.

Divide the classroom into groups of five and assign each group of students to one of the following categories: jazz, funk, rhythm and blues, rock and roll, and hip-hop. Ask each group to examine the following areas.

- What is the history of that particular genre of music?
- How does that genre relate to others (jazz vs. hip-hop)?
- Who are some of the most notable performers from the particular genre?

Students could then give individual presentations of their assigned genres in a special classroom discussion that explores at length the musical legacy of the blues.

## **Songs**

Fruteland Jackson with students from around the country wrote these songs. They were asked to “sing something, about something, that they new something about”.

### **The Blues in the Schools Boogie-Woogie**

Fruteland Jackson

*I GOT THOSE MORNING BLUES,  
I GOT THOSE EVENING BLUES,  
I GOT THE BLUES 'TIL THE SUN GOES DOWN  
I GOT THOSE HAPPY BLUES,  
IT MAKES ME GLAD BLUES,  
THE BLUES HAS GOT MY HEAD SPINNING AROUND*

*CHORUS*

*I GOT THOSE BLUES-IN-SCHOOL BLUES, THE KIND OF BLUES,  
THAT YOU CAN USE.*

*TILE BLUES AINT NOTHIA' BUT,  
THE FACTS OF LIFE PUT TO MUSIC.  
IT'S THE ROOTS, THE HISTORY AND CULTURE, OF AMERICAN MUSIC  
CHORUS*

*IT'S A BOOGIE, IT'S A SHUFFLE,  
ITS' ROCK AND ROLL TOO.  
I'M GOING UP, I'M GOING ANYWAY YOU WANT ME TO DO!  
CHORUS*

### **D. C. Bound**

Gibraltar School 8th Graders, Fish Creek WI w/Fruteland Jackson

*We're D.C. Bound, We're D.C. Bound  
Gonna catch a greyhound and leave this town.  
We're leavin' Fish Creek, we'll be gone for a week. We're D.C. Bound.*

*We're all packed up and ready to roll. So excited and out of control. Headin'  
out on hwy 57 on the way to D.C. Heaven  
We're D.C. Bound*

*It sure is nice to ramble. It sure is nice to roam chillin' with our friends while our  
parents are way back home. We're D.C. Bound. We're D.C. Bound. Seeing other  
places and brand new faces. We're D.C. Bound.*

*We'll see Washington, Jefferson and other monuments, and if we're real  
lucky we'll shake hands with the President. Seeing other places and brand  
new faces. We're D.C. Bound.*

*It sure is nice to ramble. It sure is nice to roam  
Chillin' with our friends while our parents are way back home. We're D.C.  
Bound. We're D.C. Bound. Seeing other places and brand new faces. We're D.C.  
Bound.*

## **More Songs**

### **Blues To Rap**

Ottawa Public School, Canada W/Fruteland Jackson

*I got the blues and I gotta rap about the subject  
Something not been done before I don't know what to suspect  
Mixing 2 types of music I've been put to the ultimate test  
You won't hear of such things even in the readers digest  
People think the blues is nothing but living in a mess  
But they don't know it's a lot more than that  
You can rap about your life, the weather, even a cat  
Rap To Blues, Blues To Rap [I got the blues] [I got the blues]  
Writing this flow each one getting me closer to fame  
Throwing out flows that cause me shame  
Rapping about the blues in front of the school  
So why be down the Ottawa Senators rule  
First time in front of a big crowd  
Didn't think the crowd would be so loud  
Sound makes beat, beat makes sound  
Still waiting for my voice to be found*

### **Flu Bug Blues**

Stone Academy Chicago, IL 4th Graders w/Fruteland Jackson

*My friends we play tag in the mornin'  
Late at night it was not boring'  
And then one day I caught the flu  
Now I'm stuck in bed feeling sad and blue  
I got the flu, I got the flu.  
The sick in the bed flu bug blues.*

*I woke up this morning and jumped out of bed  
I said to myself "thank God I'm not dead.  
In comes the sunshine  
Out goes the gloom  
Out goes the flu bug  
And the flu bug blues  
I lost the flu, I lost the flu.  
The sick in the bed flu bug blues*

## **More Songs**

### **Kibbles and Bits Blues**

Warren Harding Middle School 8th graders Des Moines IA/w Fruteland Jackson/Jimmy Schiffer

*I woke up this morning,  
(When) I heard the front door slam  
I found a note,  
It was from my dog Sam  
He said he was leaving  
That he had nothin' to lose  
But real bad case of the Cold Dry Dog Food Blues.  
I had to leave to save my wits I couldn't take no more Kibbles and  
Bits*

*I've been your best friend  
And this you can't deny  
I left something' in the corner  
'Bout three inches high  
Just like my meals It's cold and dry  
Just a little something To remember me by  
I had to leave to save my wits 'couldn't take no more Kibbles and  
Bits*

*I had to go where I couldn't be found  
It was better than bein' locked up in the pound  
If you want me back here's what you do  
Fix me some meat and potatoes the same way you fix 'em for you  
I had to leave to save my wits I couldn't take no more Kibbles and  
Bits*

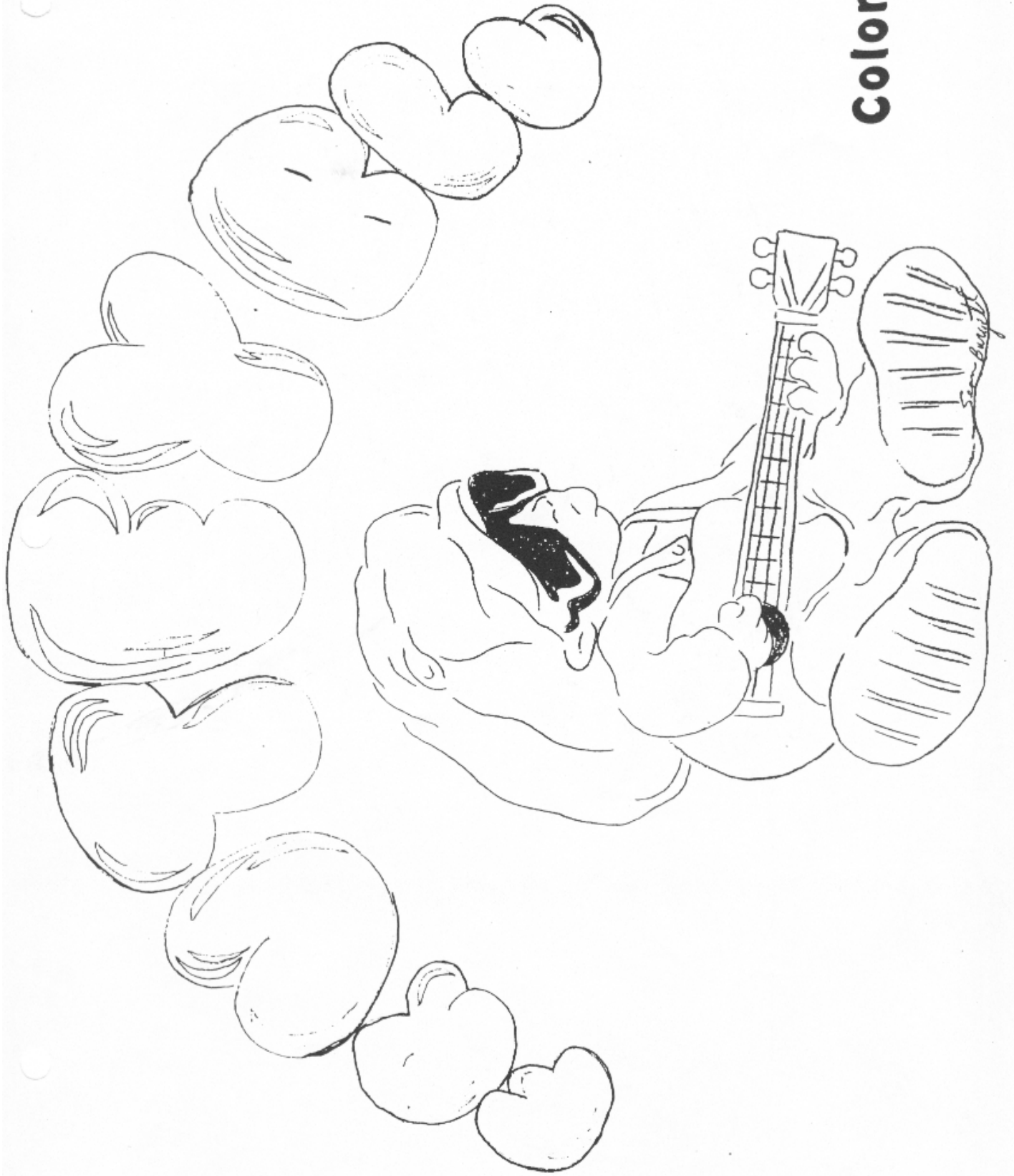
### **I Cried Boo Hoo**

By Tasha and Courtney Marietta Middle School Marietta Ohio/w/ Fruteland Jackson

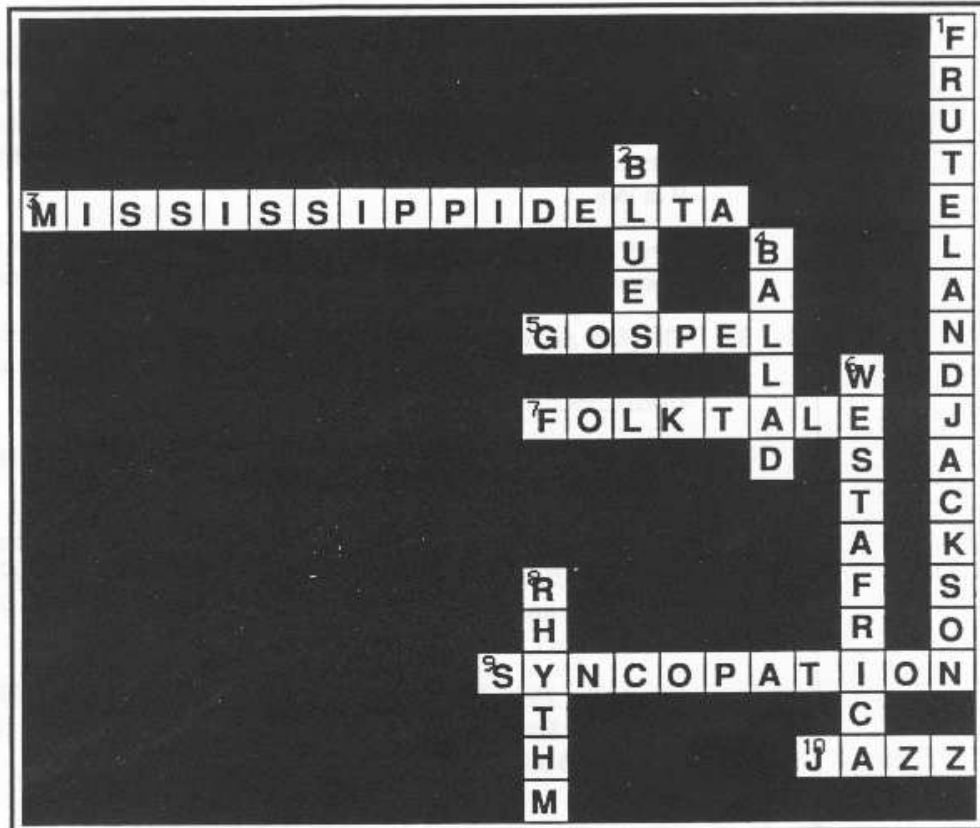
*Good Morning Blues,  
Good Morning Blues,  
(Blues) How do you do?  
Late in the night and you was out of sight  
I just sat and cried Boo Hoo*

*When I woke up this morning  
You were still on my mind  
(I said) I woke up this morning  
You were still on my mind  
So I sat down and cried  
Boo Hoo Boo Hoo Boo Hoo*

**Color Me**



# Crossword Key



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## **Notes**