

Take me to the river song meaning

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Take me to the river song meaning

Talking heads take me to the river song meaning.

For the 1963 documentary, you can Take This Hammer (film). This article needs additional quotations for verification. Please help improve this article by adding citations to reliable sources.Sourceless material can be challenged and sources removed.Find: Â© "Take This Hammer" Â© Â© Â© Â© NewsA newspapersÂ© Â© Booksa scholarÂ© Â© JSTOR (January 2021) (Learn more about how and when to remove this message template) "Take This Hammer" (4299 Roud, AFS 745B1) is a prison, recording, and working song of the railway, which has the same Roud number as another song, "Nine Pound Hammer", with which he shares verses. "Swannanoa Tunnel" and "Asheville Junction" are similar. Together, this group of songs are referred to as "hammer songs" or "roll songs" (after a group of wheelbarrow-trailer songs with more or less the same structure, but do not mention hammers). [1] Numerous bluegrass bands and singers such as Scott McGill and Mississippi John Hurt also recorded commercial versions of this song, almost all containing verses about the legendary peak driver, John Henry; and even when they do not, writes folklore Kip Lornell "one feels his strong and valiant presence in the song." [2] Background For almost a hundred years after the abolition of slavery, prisoners, mostly African-American, were hired to work as forced labor in mines, in railroad fields, kilns, turpentine farms, and then on South American street gangs. [3] Forced labor on chain bands, embankments, and huge, prison-like plantation farms continued until the twentieth century. It was not uncommon for work songs like "Take This Hammer" and its "floating verses" drifting between occupations along with the walking workers singing them. [4] The elements of both the ballad of "John Henry" and "Take This Hammer" complex seem to date back to the late 19th century, probably around 1870. [5] Early Versions A manuscript variant of "Take This Hammer" from 1915 was published by the folklore and English professor Newman Ivey White: [6] This old hammer killed John Henry, but can not kill me. Take this hammer, take it to the captain, tell him I'm gone, baby, tell him I'm gone. In 1920, folklorists, notably Dorothy Scarborough (1925) and Guy Johnson and Howard Odum W. (1926), also collected the transcribed versions. Scarborough's short text, published in his book, On the Traces of Black Folk-Songs (1925), is the first version published under the title "Nine-Pound Hammer", before the first commercial recording of That name. [7] This was the white "hillbilly" (as country music was later called) 78 single by Al Hopkins and the Busters buckle. [8] "Nine Pound Hammer" by Hopkins added the chorus "Roll on companion / Do not pull so slowly. / How can I roll / When the They won't go?" [9] This was the first of many recordings of the hillbilly song, including notably (Monroe Brothers' "Nine Pound Hammer Is Too Heavy", in 1936.) Carl Sandburg's popular anthology, The American Songbag (1927) contains the song "My Old Hammah" Hammah" [10] In 1928, before the Depression brought an end to his recording career, African-American singer Blues Singer Mississippi John Hurt released a commercial single, "Spike Driver Blues" on the Okeh record. This song, with an intricate finger-picked guitar accompaniment, combines some elements of the ballad "John Henry." He was later included in Harry Smith's celebrated 1952 anthology of American Folk Music LP, which led to the rediscovery of the performer. Norm Cohen Terms "Spike Driver Blues" "A lyrical variation of the "nine-pound hammer" and "more a piece of entertainment than a real work song, but their close kinship is unmistakable." [11] Field recordings in 1933 John A. Lomax and his 18-year-old son Alan, recording for the Library of Congress with the help of an aluminum flat-disc recording machine, recorded Allen Prothro, a prisoner in Chattanooga, Tennessee, singing "Jumpin' Judy", with a theme and a verse in common with "take this hammer", including the reference to the "Captain" (i.e. the white prison guard), with his .44 in his right hand, and the fantasy of escape. They printed a longer version of the text in their anthology American Ballads and Folk Songs (1934), stipulating that it performs "quite slow, with Pathos." [12] John A. Lomax and his colleague Harold Spivacke made another Library of Congress Audio Field Recording On June 14, 1936, to "take this hammer", performed by Jimmie Stratels, a blind prisoner at the State Farm (Virginia State Penitentiary), in Lynn, Virginia, performing with escort of the selected banjo fingers. [13] In 1942, Alan Lomax recorded another version of the same song as sung by Sid Hemphill. This version was titled "John Henry" and accompanied by the violin, played by Emphill, and a drum, played by a friend of Emphill, head. In December 1947, Alan Lomax recorded it again on (later just invented) reel tape at Lambert Camp, Parchman Farm (Mississippi Penitentiary State), performed by three prisoners with axes: "Bull" Hollie Dew, "Feet" Milton Smith and "Dobie Red" Tim Taylor. [14] In 1959, Alan Lomax and British singer Shirley Collins revisited Parchman's farm in Mississippi, bringing stereo reel equipment with them. Among other songs, they re-recorded "Take This Hammer", performed by L.C. Hoskins and an unidentified group of prisoners cutting wood with boards [14] until 1965, folkloristic Bruce Jackson, while doing fieldwork in the Texas prison system, picked up by prisoners singing it (even as they cut themselves) "This old hammer killed John Henry." [15] Commercial recordings after 1940 "Take This Hammer" were issued on a commercial single by RPM for lead belly in 1940 and again in 1942. In his performance on this record, lead added a "haah" at the end of each line, [16] explaining in his spoken introduction: "Every time men say" Haah "The hammer falls. The hammer rings and swing, and we sing." Saying "us", the bribe lead was undoubtedly referring to him many years detenuto nella famigerata prigione di Angola, Louisiana. La potente versione di Lead Belly divenne successivamente un punto fermo del revival folk urbano. Nel frattempo, la canzone continuÂ² ad essere popolare tra i cantanti country. La ricomposizione del 1946 di Merle Travis, Â«Nine Pound Hammer is Too HeavyÂ», un adattamento della canzone alle miniere di carbone, ebbe un grande impatto sui cantanti folk e country.[17] Registrazioni degne di nota Questa sezione non cita nessuna fonte. Aiutateci a migliorare questa sezione aggiungendo citazioni a fonti attendibili. Il materiale non sorgente puÂ² essere contestato e rimosso. (Gennaio 2021) (Imparare come e quando rimuovere questo modello di messaggio) The Beatles su Get Back âCamera B' Rolls vol 11 (registrato 1969) (anche su Thirty Days) The Beau Brummels come Â«Nine Pound HammerÂ» nel loro LP 'Triangle Big Bill Broonzy nel DVD The Story of the Blues (2003) Broonzythers Four (sullâLP Sing of Our Times; ristampato sulla CBS LP Starportrait) Johnny Cash su Blood, Sweat and Tears (1963) sotto il titolo Â«Tell Him Iâm GoneÂ» Sanford Clark, 1956 inciso come Â«Nine Pound HammerÂ» (Dot 15 534) Ken Colyer (1955, Decca Single F10 631, b Â«Down By The RiversideÂ») Charley Crockett nellâalbum, The Valley, sotto il titolo Â«9 LB HammerÂ» (anche nellâEP Ourvinyl Sessions) Delmore Brothers come Â«Take It To The CaptainÂ» (King 718-B, 1948) Draft Deutscher & His Magics, 1965 Versione tedesca Â«Ich Will Frei SeinÂ», ristampata sulla Famiglia Orso CD Draft Deutscher: Die Decca Jahre Teil 3 Lonnie Donegan su Lonnie cavalca di nuovo (1959) The Felice Brothers on Tonight at the Arizona (2007) Foggy Mountain Boys (Flatt e Scruggs) on Folk Songs of our Land (1962) The Greenbriar Boys on Ragged But Right! (1964) John Fahey on The Voice of The Voice of The Voice of The Voice of The The The The The Turtle (1968) sotto il titolo Â«Nine-Pound HammerÂ» Jesse Fuller Mississippi John Hurt[18][19] Clifford Jordan Lead Belly (in un singolo registrato nel 1942) John Lennon, Paul McCartney, Linda McCartney, Stevie Wonder su A Toot and a Snore nel 1974 â registrazione bootleg: This are bootlegs Harry Manx su Road Ragas (2004) e Harry Manx & Friends Live al Glenn Gould Studio (2008) Monroe Brothers come Â«Nine Pound Hammer is Too HeavyÂ» (1936), anche su Feast Here Tonight (1975) MV&EE Â«HammerÂ» su LP Gettin Gone (2007) The New Christy Minstrels on Presenting and In Person (2007) (2007) 3) Nitty Gritty Dirt Band feat. Merle Travis nel ruolo di Â«Nine Pound HammerÂ» dal loro set di 3 LP Will the Circle Be Unbroken Notting Hillbillies in Missing...Presumed Have a Good Time (1990) con il titolo Â«Railroad WorksongÂ» Odetta su Odetta at the Gate of Horn (1957) Osborne Brothers on Voices in Bluegrass (c 1970) Our Gang (The Rattles e friends), ristampato nel CD della famiglia Bear Die Hamburg Szene John Prine (come Â«Nine Pound HammerÂ») per Sweet Revenge Carl Stokes, ex sindaco di Cleveland, Ohio, nel suo album di parole e The Mayor and His People (Flying Dutchman) The Shadows come Â«This HammerÂ»: B-side del singolo Â«Theme For Young LoversÂ» (1964) Sonny Terry & Brownie McGhee sul loro LP Blues & Shouts (America) (America) The second album (February 1966) Mark Selby as "the nine pounder" on his lp nine pounds the Ton Steine Scherben hammer as "Nimm Den Hammer" on Wenn Die Nacht Am Tiefesten" Songs of Grayson and Whitter (1996) Kimber's men as "take this hammer/please your captain" on the force of Swell, the main voice of this song is shared between Joe Stead on the first time, and Gareth Scott on the second. Willie Watson Other uses The first verse is visible in the notes of the devil's covering of Brand New's The Devil and God are raging on my album. Bob Gordon's award-winning documentary film on the construction of stone walls dried by the title, taking this hammer (published in September 2008), has a soundtrack with the traditional song "new pound hammer", which is public domain [20] References ^ For example, "Roll On, Johnny", heard in 1891 by a county of Lafayette, Texas, Levee Camp Operaio. In 1924, Robert W. Gordon, who loves John A. Lomax, had been a student of George Lyman Kittрге at Harvard, transcribed a fragment that went: and it is rolled, friend â€ "What makes you roll so slow? Your friend is almost broken â€ "down in k.n.o. See Norm Cohen, Long Steel Rail: The Railway in American Folksong (Urbana and Chicago: See Kip Lornell, Liner Notes for Virginia and Piedmont, Minstrelsy, work songs and Blues in the Blues Deep River of Song Series, Rounder CD 1827-2 (2000)). ^ See Alex Lichtenstein, twice the work of free labor, the political economy of labour condemned in the south (Verso, 1996). "Lornell, Deep River of Song: See Norm Cohen, Long Steel Binary, p. 535. See "This old hammer", pp. 59 - 62, in Newman Ivey Bianco, American Negro folk-songs (Cambridge, Mess.: Harvard University Press, 1925). Cohen, long steel railway, PP. 578. ^ See Wayne Erben, singing rails: Railroadin 'canzoni, joke e storia (musica native a terra, 1997), PP. 32 & 51. ^ In 1961 folklorists Archie Green and Ed Kahn interviewed Fiddler Charlie Bowman, an original member of the Busters Busters, who said he learned many of the fragments of "nine hammer pounds" by African-American railway workers in 1903-1905. See Archie Green, just a miner: studies in recorded coal songsTed Gioia, work songs (Durham, N.C.: Duke University Press, 2006), p. 159. See also "take this hammer", chapter eight, pp. 150 â€ "68, in work songs, for Gioia Gioiaspeculations about the meaning and symbolism of the hammer in the popular song and myth. * "The European Union's role in the development of the European Union I left. And if he asks you if I ran, 3x You can say "flyin", you can say "flyin." Tell her I crossed the Saint John's River (3x) with my head hangin'. See John A. and Alan Lomax, American Ballads and Folk Songs (New York, Macmillan, 1934), pp. 82-84. The Lomaxs note that fleeing slaves found refuge beyond the Saint John's River in Florida among the Seminole Indians conquered. See also Robbie Dawson, "On Whose Way: Thoughts on Jumpin' Judy". Lornell, Virginia and the Piedmont, Minstrelsy, Work Songs, and Blues CD cover notes. ^ See Bruce Jackson, Wake Up Dead Man: Hard Labor and Southern Blues (University, University of Georgia Press, 1999), pp. 237-39, song n. 47A. Gilliland, John (1969). "Show 18 - Blowin' in the Wind: Pop discovers folk music. [Part 1]" (audio). Pop Chronicles. University of North Texas Libraries. ^ Cohen, Long Steel Rail, p. 574. Retrieved 7 March 2015. Mississippi John Hurt: "Spike Driver Blues" at AllMusic. Retrieved 7 March 2015. [1][dead link] kak External links Columbia State University Bluegrass Messengers Tune and lyrics Old Town School of Folk Music Recovered by " "

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