



Paxton, Jerron

Things Done Changed

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Growing up in Los Angeles, Jerron Paxton would sit with an ear by the radio, eagerly absorbing the nuances and history of Black American traditional music that connect him to his ancestral roots in the South. A songwriter, inheritor of tradition, and a walking, talking jukebox, Paxton approaches his craft with equal part wit and reverence, with a knack for leg-pulling and cracking wise. *Things Done Changed* is an album of original songs that sound beamed in from nearly a century ago, when jazz and blues were performed as a means of both personal and cultural survival. Lick by lick, Paxton builds a bridge between generations gone and generations to come, singing the heartaches and joys of the past and present.

Born and raised in South Central Los Angeles, Paxton's music is steeped in the rich cultural heritage of the Great Migration. His family's journey from Shreveport, Louisiana, to the Athens neighborhood of South LA in the 1950s laid the foundation for his appreciation of Southern Black culture. As an only child, he spent much of his upbringing absorbing the culture his family had taken with them to California from the South. Paxton grew up very close with his grandmother, often shadowing her mannerisms and adopting them as his own. While *Futurama* or *King of the Hill* were on the family TV, he'd find himself sitting down with her, practicing banjo chords he'd heard on her favorite records. Since relocating from Los Angeles to New York City in 2007, Paxton has found an embracing audience within the city's diverse cultural communities and vibrant music scene. He discovered that New Yorkers are sensitive to the kind of authenticity in storytelling that he was exposed to as a child

"*Things Done Changed* is my way of honoring the culture I come from," says Paxton. "I grew up playing for the last generation of folks who grew up listening to Black banjo players ... Born from the lives of the people who raised me, I hope these songs resonate with listeners as a continuation of our shared history."

- "Paxton is "virtually the only music-maker of his generation—playing guitar, banjo, piano and violin, among other implements—to fully assimilate the blues idiom of the 1920s and '30s." — *The Wall Street Journal*
- "Paxton shifts from piano to guitar to fiddle to a five-string banjo that looks like he timetraveled to the 1920s, stole it from a juke joint, and dropped it on the ground a few times on the way back." — *The Village Voice*
- "His singing voice is of a kind that one just falls into; it wraps around you, cradles you, and doesn't let go, and his delivery is what I would call "singing storytelling" (in the true tradition of the blues)....If you have a chance to see Paxton in concert, grab it with both hands." — *The*

