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JOHN JACKSON

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BACK ISSUES
Copies of Blues World 25-35 (inclusive) are still in stock but all other back issues are now sold out.

BOOKLETS
No. 1. Robert Johnson — out of print.
No. 2. Charlie Patton — out of print.
No. 3. Blind Lemon Jefferson — still available at 7/6 ($1) per copy.

LETTERS/SUBSCRIPTION RENEWALS
If you require a reply or acknowledgment, please enclose an S.A.E. (inland) or International Reply Coupon (overseas).

COVER PHOTOGRAPH
John Jackson — courtesy of Chris Strachwitz. Not to be reproduced without permission.

BW35 ERRATA
Page 8 last line — insert ‘or’ between ‘... variety’) and ‘jivey’.
Page 9 line 2 — there should be a comma not a full stop after ‘Falling Rain’.
Page 16 line 42 — there should be a full stop after ‘... remark!’.
Page 17 line 41 — the full stop should follow the bracket.

EDITORIAL
Due to a sudden spate of orders following my BW34 Editorial the Robert Johnson booklet sold out on October 31st. Orders continue to come in but these cannot be filled as a further edition of the booklet is not practicable at this time. As a compromise measure I have decided to check through the transcripts again, in conjunction with the new Columbia LP, and include the revised, final versions in the magazine — along with a revised biography — next year. The new magazine subscription rate (operative from BW37) will be £1 for four issues (U.S.A.: $3). Single copies will be 5/-; 25p after decimalisation (U.S.A.: 75c). New publication schedule will be announced in the next issue.
ANN ARBOR BLUES FESTIVAL 1970 by John Earl

'Blues power' was the recurrent cry from the crowd of enthusiastic blues freaks at the Ann Arbor Blues Festival. Three days (August 7th-8th-9th) of incredible blues performances demonstrated clearly what 'blues power' meant to the audience of mostly long-haired whites.

Backstage, performer Son House said, yes, blues was nothing more than a fad for most white youth. He may be right. But it is nevertheless true that blacks as a whole have rejected blues forms. It is the international white community that sustains blues today. The reasons why may have been as varied as the individuals in it but one thing is certain: the crowd was really digging the blues.

Many people were trying to get through the gate of the chain link fence that surrounded the performers' area backstage. One was a spaced-out fellow with the de riguer look of freakdom — long hair, beard and dirty sloppy clothes. 'Man, I have just got to get in', he exclaimed, 'I hitched here a long way without any bread to hear these blues. My wife's serving three years for possession. I just got out. If I don't know the blues, who does? Now tell me'. He was seen last sharing a joint with the guard. He did not get in, but the argument proceeded in a calmer vein.

Another gate crasher was distinguished in appearance by an old beat-up high-topped hat. He got in. He said over a shared lunch that he had hitch-hiked from New Mexico. He was a friend of Texas performer Mance Lipscomb. Lipscomb came to the gate and let him in. On the road he carried his guitar and banjo and played for those who befriended him. He did not recommend this mode of travel but it sufficed until he could afford a car. He said that the fried chicken for lunch was better than the Spam that Lipscomb ate so much of. 'What these people don't understand', he said, 'when they interview an old man like Mance and ask him about stuff like revolution and freaks... well, that's crazy, isn't it?'

Our own Johnny Shines was a performer at the Michigan festival. A very popular one as well. Johnny was always surrounded by fans wherever he stood. His hotel room was a continual scene of interviews, rap sessions and jams. Johnny spent many happy hours renewing acquaintance with old friends.

Wednesday, the day Johnny arrived, he found that two good old friends Mississippi Fred McDowell and Robert Pete Williams were in town. They were crashing in festival chairman John Fishel's apartment. When Johnny said he wanted to see them John checked and reported that two empty whiskey bottles were on the floor, their guitar cases were gone and the two bluesmen had disappeared. The next morning was more successful. Johnny called and Fred McDowell who had just finished breakfast — coffee and whiskey — said to come over. Morning was spent at Fishel's jamming, looking at instruments and inveterate imbibing. After some wicked playing Fred went into the kitchen and cooked chicken, rice and gravy. No one put down Fred's culinary ability. But adding a cup of water to a box of minute rice produced pretty lumpy fare.

Friday as Johnny Shines departed from the hotel for the festival site Johnny Winter and his band drove up. Silver-haired Winter the white 'super-
star' of blues waved at Shines. Shines went over to shake hands and speak. In Winter’s hand was a copy of the recently released Chess vintage blues album ‘Drop Down Mama’. Shines, who is featured on the album, knew friends who had been trying to get a copy for weeks. He asked Winter how he was able to secure such a hard to get album. Winter replied that he had ripped it off a DJ. Winter said he was influenced greatly by Shines and had all his records.

Friday’s performances began with Roosevelt Sykes’ fine piano. Dr. Ross, Mighty Joe Young and Jimmy Dawkins were next. The crowd was brought to an undulating frenzy by John Lee Hooker. The mood was not climaxed until Howlin’ Wolf’s enormous energies had been spent in his following act.

Saturday fans heard Hound Dog Taylor, Lazy Bill Lucas, Fred McDowell, Juke Boy Bonner, Luther Allison, Albert King, Robert Pete Williams, Johnny Young, Dave Alexander, Joe Turner, Eddie Vinson and Bobby Bland. Johnny Shines performed Saturday evening accompanied by Sunnyland Slim on piano. Johnny was in good voice. He led off with ‘Big Fat Mama’ and carried the audience right along with him to ‘The Crossroads’. His hour performance was extended ten minutes for an encore under an extremely tight schedule.

Heavy performances were given Sunday by John Jackson, Papa Lightfoot, Little Brother Montgomery, Carey Bell, Otis Rush, Mance Lipscomb, Little Joe Blue, Lowell Fulsón, Big Mama Thornton, Junior Parker and Son House. Buddy Guy was a favourite with the crowd Sunday. After an explosive few numbers he circled around off the stage and down into the fans. His guitar had a super-long cord. Johnny Winter did a number Sunday and the crowd went wild. The small-framed, black garbed albino was a peculiar presence among the blacks on stage. He sang almost as well — something about his little angel spreading her wings ...

That the blues festival was going on was an inescapable fact in Ann Arbor which had experienced a large influx of freaks for the event. Also at such places as Mr. Flood’s Party the presence of the festival was felt. Mr. Flood’s is a mind-blowing bar. It is replete with stained glass murals and windows, tiffany lamps, old photographs, a giant moose head and old posters. Johnny Shines, Fred McDowell, Dave Alexander, Robert Pete Williams and Sunnyland Slim packed the place Friday with an incredible session.

Towards the festival’s end Son House was talking in the performers tent. Son is a devoutly religious man and a legend in the blues. He said, ‘A lot of these people on stage been foolin’, just foolin’. That’s all. You know, when you want to talk to the Lord so bad, so bad that tears are running down your face, that’s feelin’ the blues. You want the truth. Well, when the Lord give it to you, then you really got the blues’.

(NOTE: John Earl and Johnny Shines are friends and live not far from each other in Alabama — hence the reference in paragraph 5).

HOMESICK IAMES AT THE M.S.G. by Bob Groom

On October 17th Homesick James appeared in Manchester while on a short tour of the U.K. In conversation he showed himself both astute and aware. He looks after his own bookings and has all his contracts filed to make sure he gets royalty payments, etc. Homesick recently found out that he is
older than he previously thought. He was apparently born April 30th, 1910 (not May, 1914, as formerly reported) in Somerville, Tennessee. In the thirties he knew and played with John Estes, Yank Rachell and other Brownsville musicians. He also played around Dyersburg at that time. It wasn't until after the war he got to know Elmore James and started to play like him; later backing Elmore up on record.

Homesick is of average height (about 5 ft. 6 in.) and slightly built; on tour he wore a stylish high collar suit. On stage he played a cut-away electric guitar and was backed by an English group standing in as ‘The Dusters’. Their own set had been thunderously loud but they turned down their amplifiers a little when backing Homesick and achieved a good balance with his guitar. The group’s lead guitarist played rhythm behind Homesick’s slide playing and soloed extremely well on several numbers. After an instrumental opener they went straight into ‘Homesick’ with Homesick playing ‘Dust My Broom’ runs (which cropped up throughout the evening in different variations) to the great delight of the many Elmore fans in the audience. A good version of Robert Johnson’s ‘Crossroad Blues’ (with touches of the Elmore variant) followed and then came ‘Dust My Broom’ itself which really set the place alight. Homesick slowed things down with a very fine ‘Stars Are Crying’ (=‘Sky Is Crying’) featuring nice slide work. ‘The Woman I Love’, ‘Please Set A Date’ and ‘Pack My Suitcase’ followed. All in all a very enjoyable performance but it was as well that Homesick had good group support as his style is rather limited and he tends to rely overmuch on stock slide phrases. Nonetheless he was extremely well received and is sure of a good reception if he tours here again at a later date.

**BLUES NEWS**

Forthcoming Testament releases include T-2207 ‘Chicago Blues — The Beginning’ (featuring previously unissued Columbia sides by Muddy Waters and Johnny Shines plus tracks by James Clark and Homer Harris) and a 3-LP set ‘All Out And Down’ which will include tracks by Carl Martin, Charles Copeland, John Lee Granderson, Ted Bogan, James Brewer, Willie Hatcher, Frank and Jake Gilmore, Avery Brady, Billy Bryson and others. Also the bottleneck blues album already announced and an LP by the McCoy family of East St. Louis.

Some news items from Nigel Watson: Sunnyland Slim says that Eddie Ware is living in South Bend, Indiana. Little Brother Montgomery’s second brother Tally is reputedly a very fine pianist. Bob Koester confirms that Bill Gaither is still living in Indianapolis.

BBC Radio One’s ‘Top Gear’ programme (Saturdays 3-0 to 5-0 p.m.) on October 17th included the specially recorded Son House tape on which Son talks about the blues and performs several pieces.

‘Alley Music’ No. 5 (a 26-page duplicated magazine published by Bob Eagle, P.O. Box 45, Chadstone Centre, Victoria 3148, Australia) contains interesting short articles on Funny Paper Smith, Sam Montgomery, Jefferson County piano, Jug bands, etc., plus reviews and news items. A.M. is due for a face-lift shortly — write to the above address for subscription details and back
issues.

‘Micrography’ No. 10 listing jazz and blues on microgroove now available from Dick Bakker, The Golden Age Records, Zwolseweg 121, Deventer, Holland.

A new pop weekly paper ‘Sounds’ was launched on October 10th (1/- per copy). Nos. 1 and 2 contained a two-part Son House interview and No. 3 carried a feature on B. B. King and Albert King.

Chicago blues news can be found in an 8-page magazine called ‘Blue Flame’; published by Cary S. Baker, 2701 Birchwood, Wilmette, Illinois 60091, U.S.A., who has now launched a Blue Flame record label in co-operation with Carl Jones of C.J. Records. LP-101 features Little Mack, Homesick James, Hound Dog Taylor and others, while LP-102 will be an Earl Hooker memorial album. ($3.98 U.S.A.; $4.98 overseas — from C.J. Records, 4827 S. Prairie Avenue, Chicago, Illinois 60615, U.S.A.).

Mill City School of Folk Music is now running a course on ‘Delta Blues Guitar’ covering the styles of Robert Johnson, Charlie Patton, Son House, Skip James, Muddy Waters, etc.

The first Washington Blues Festival held November 5th, 6th and 7th on the campus of Howard University was organised by Topper Carew, director of the ‘New Thing’, a black community cultural organisation, and was unique in being the first blues festival produced by an all Negro body. One of its aims is to give spiritual and financial support to black artists and the intention is to make the festival an annual event similar to other big festivals but different in its purpose. Artists appearing included B. B. King, Muddy Waters, Howlin’ Wolf, J. B. Hutto, Luther Allison, Fred McDowell, Furry Lewis, Robert Wilkins, Jr. Wells, Buddy Guy, John Estes, Hammie Nixon, Yank Rachel, Big Boy Crudup, Mance Lipscomb, and John Jackson.

John T. Froh reports that B. B. King has recently appeared on the top-rated Johnny Carson and Ed Sullivan TV programmes. The Gleason programme mentioned by Jeff Titon in BW33 was actually a repeat from 1968. Recently a TV show was shown featuring Carey Bell, Jimmy Dawkins, Eddie Taylor, and John Lee Granderson (Bob Koester acted as adviser).


Roy G. Filson has had good response to playing country and urban blues over WTWC radio in Urbana, Illinois. One of the artists whose records he plays regularly is J. B. Lenoir, whose widow, niece and other relatives live nearby in Champaign, Illinois.

Soon to be released by Blue Horizon a 2-LP set entitled ‘Swamp Blues’ featuring recordings by the artists on Arhoolie 1054 (see above). All 24 tracks look exceptionally good on paper.
Joe Turner’s U.K. tour cancelled—presumably because of illness. Larry Johnson will have radio and TV dates on his November/December promotional tour.

**Roots** have just issued ‘The Bluegrass Specials’ (Roots SL-506) featuring young, talented Austrian musicians. More blues re-issues are planned in Roots’ winter schedule.

Tom Murton’s ‘Accomplices To The Crime—The Arkansas Prison Scandal’ provides some grim reading. Calvin Leavy’s ‘Cummins Prison’ record carries the same message.


EMI recently issued B. B. King’s ‘Indianola Mississippi’ album on Probe SPBA 6255, retailing at 16/6 in the U.K.

John Earl reports that Fred McDowell is fully scheduled for gigs in the immediate future and is at the moment making his living entirely from music. When not playing he has been working at his old job at Stucky’s Gas Station. Fred recently got a phone for his Como home (601-5265852). Fred and Johnny Shines (whose Holt, Alabama, phone number is 205-5533680) both appeared at this year’s Memphis Blues Festival. Johnny played the Ash Grove in Los Angeles for two weeks in November.

**JOHN LEE HOOKER ON LP** by Gerrv Homan

Snide remarks and offhand reviews have often hailed John Lee Hooker concert appearances and album releases over the past five years but despite this his popularity is undiminished and he remains a prolific recording artist. Inevitably Hooker has suffered at the hands of the A. & R. man but he is a professional and, as such, has had to adapt himself to the demands of a fickle public. The success of these adaptations gives an indication of his musical prowess and we can be thankful that he has emerged unscarred from even the most banal of these periods. Examples of John Lee’s work have never been more readily available. The following is a guide through the labyrinth of releases by this important 53-year-old bluesman.

**EVERY ONE A PEARL**

EMBER EMB 3356 (U.K.)/KING LP 727 (U.S.A.)
Wandering Blues/I’m Gonna Kill That Woman/Heart Trouble Blues/Don’t You Remember Me/Slim’s Stomp/The Numbers/Nightmare Blues/Moaning Blues/Don’t Go Baby/Thinking Blues/Late Last Night/Devil’s Jump.

These recordings were made circa 1949/50 and issued on King under the alias of ‘Texas Slim’ as Hooker was under contract to Modern. The sound and balance is somewhat crude but the powerful simplicity of John Lee’s driving boogies and menacing vocals have seldom been better captured than at these sessions. Here we have raw Hooker blues which show his country roots. Outstanding track is the half-spoken ‘Moaning Blues’. The Ember issue has been in catalogue since 1965 and is an excellent buy at 19/11. The original American issue also contains 4 Earl Hooker tracks.
NO FRIEND AROUND 
(See BW29 review for details).
This collection is from the same period as the previous album (1948-51) and again for contractual reasons much of it was issued under a variety of pseudonyms on labels like Regent, Staff, Acorn, etc. It includes some of his most brilliant sides.

JOHN LEE HOOKER AND HIS GUITAR 
Like the Red Lightnin’ a limited edition LP but now long out of print this set contains more brilliant early 50s material from Chance, Gotham, Sensation, etc.

DRIFTIN’ THRU THE BLUES 
EMBER EMB 3371 (U.K.)/CROWN CI P 5232 (U.S.A.)
Hug And Squeeze You/I Love You Baby/The Syndicate/Boogie Woogie/Good Rockin’ Mama/Driftin’ From Door To Door/She Left Me On My Bended Knee/Let Your Daddy Ride/Turn Over A New Leaf/Don’t You Remember Me.

Although again from the early 50s this album can only be recommended to the most avid collector. It is a compilation of Modern recordings and there are only 10 tracks, one of which is by Rockin’ Red. The first 2 are alternate takes of the same piece. Hooker has various accompanists, including Eddie Kirkland. None of these sides are outstanding and in fact this is the weakest Crown album. ‘Good Rockin’ Mama’ has Buddy Johnson on organ and stands out as particularly obnoxious. It would be great, incidentally, if Ember were to package the Crown titles on a 39-track double album retailing at, say, £2, with intelligent liner notes, photos from the period and full discographical details. How about it, Ember?

THAT’S WHERE IT’S AT 
STAX STS 2013
Teachin’ The Blues/Goin’ To Louisiana/I Need You/My Love Comes Down For You/Please Don’t Go/ I Just Don’t Know/Slow And Easy/Two White Horses/Feel So Bad/Grinder Man.

Excepting the filler track ‘Grinder Man’ — a duet with Steve Cropper lasting 7 minutes — these are solo outings with Hooker at his most creative. Several of the tracks have previously been available on Guest Star LP 1902 and on Storvville. Outstanding track is the hypnotic ‘Louisiana Blues’.

I’M JOHN LEE HOOKER 
JOY 101 (U.K.)/VEF-JAY LP 1007
Dimples/Hobo Blues/I’m So Excited/I Love You Honey/Boogie Chillun/Little Wheel/I’m In The Mood/Maudie/Crawlin’ King Snake/Every Night/Time Is Marching/Baby Lee. (See review in BW25).

Contains some of Hooker’s best VJ sides.

THE KING OF FOLK BLUES 
AMERICA 30AM6074
Might As Well Say We’re Through/Risin’ Sun/Lost My Job/Lost My Wife And Baby/Travellin’ Day And Night/Deep Down In My Heart/Shake It Up And Go/ Fire At Natchez/The Sweetest Girl I Know/Mad With You Baby/My Mother-In-Law Moved In/Ballad To Abraham Lincoln.

Recorded early 1959 and later issued on Galaxy 201 these were probably extra curricular activities that Vee-Jay knew nothing about. All the tracks are
solo and extremely powerful. John's performances had by this time begun to be more studied and his voice deeper and more emotion-filled. 'Fire At Natchez' shows Hooker off at his best whilst 'Risin' Sun' is my own favourite. Another excellent cheap label issue (French but readily available).

**TUPELO BLUES**

RIVERSIDE 073 020
Black Snake/How Long Blues/Wobblin' Baby/She's Long, She's Tall, She Weeps Like A Willow Tree/Pea Vine Special/Tupelo Blues/I'm Prison Bound/I Rowed A Little Boat/Water Boy/Church Bell Tone/Bundle Up And Go/Good Mornin' Lil' School Girl/Behind The Plow.

Originally issued on Riverside RLP 12-838 (and later Battle 6114) this LP was condemned by some reviewers as an artificial country blues re-creation by a city singer (John plays acoustic guitar throughout) but criticism of its validity is answered by Paul Oliver's superb liner note to this re-titled re-issue. The music is magnificent, particularly the brooding title track. A very enjoyable album.

**YOU'RE LEAVIN' ME BABY**

RIVERSIDE 673 005
You're Leavin' Me Baby/I Need Some Money/Come On And See About Me/I'm Wanderin'/Democrat Man/I Want To Talk About You/Gonna Use My Rod/Wednesday Evening Blues/No More Doggin'/One Of These Days/I Believe I'll Go Back Home/You're Leavin' Me Baby/That's My Story.

Recorded in February, 1960, and originally issued as 'That's My Story' on Riverside 12-321 (Battle 6113) this album has the same feel as the 'rolk Blues' session although rhythm (Sam Jones, bass, and Louis Hayes, drums) is added on 8 tracks. It's all grand music with 'Doggin'' the high spot.

**BURNING HELL**

RIVERSIDE RLP 008
Burning Hell/Graveyard Blues/Baby Please Don't Go/Jackson, Tennessee/You Live Your Life And I'll Live Mine/Smokestack Lightnin'/How Can You Do It/I Don't Want No Woman If Her Hair Ain't No Longer Than Mine/I Rolled And Turned And Cried The Whole Night Long/Blues For My Baby/Key To The Highway/Natchez Fire.

Another superb solo session from the same period.

(To be continued)

**BLUES BOOKSHELF**

by Bob Groom and Roger Misiewicz

**LIVING COUNTRY BLUES**

Harry Oster (Folklore Associates, 1969)

In many ways this is an extremely valuable, unusual but rather frustrating book. The first four chapters briefly sketch in the background for the main section of the book (over 300 pages) which is devoted to annotating and discussing the lyrics and music of over 221 blues recorded by Oster during six years spent travelling the South in search of country music of all kinds. 'The Setting of the Blues' details some of the locations and singers found by Oster in his travels. This is most interesting but leaves a great deal undescribed which might have been included at the expense of some of the lyric transcripts. Little
biographical information on artists is included in the book with only Robert Pete Williams, Butch Cage and Herman E. Johnson receiving reasonable coverage. Chapter two attempts a capsule history of the Blues and a ‘Definition Of The Form’, both of which rely considerably on the writings of Paul Oliver, Pete Welding and others. Fortunately Oster has received considerable assistance from collectors like Oliver, Francis Smith and Al Wilson in discussing blues history and comparing his field recordings with commercially issued blues and he avoids the type of error he often made in his early LP sleeve-notes when unaware of antecedents for the music he was recording. ‘Themes and Functions of Country Blues’ makes extensive use of interviews with bluesmen and their song lyrics. The annotation of blues lyrics from Oster’s field recordings occupies the bulk of the book and these are arranged thematically on the lines of many of the Lomax books and Silverman’s ‘Folk Blues’. Some musical notation is included as well as variant lyrics, relating recordings, and explanations and comments by the author. There is a great deal of fascinating and valuable material here but the thing which most readers will find frustrating is that so little of it is available on record. One can only hope that this will be remedied eventually but I imagine that lack of funds, disinterest of the larger companies, etc., has prevented us from hearing more than a small percentage of Oster’s field recordings. Herman Johnson, who is one of the principal musicians in this book, has not had a single recording issued to my knowledge although tapes I’ve heard show him to be an outstanding singer and slide guitarist. To sum up, this is a book that every blues enthusiast interested in the rich vein of country blues still to be found in the South will want for his shelf. It is handsomely produced with a number of excellent photographs included and various appendices to supplement the main text.

BLUES CHASED A RABBIT

Seymour Blicker

Published by Chateau Books Ltd., Suite 660, 615 Dorchester Blvd. W., Montreal, Canada. (Review by Roger Misiewicz).

In this novel Jason Defoy is a bluesman, and has just suffered the shock of his wife’s death in a car accident. Now life no longer makes any sense to him. The absurdity of everything brings him to search for his roots, something that will put it all together again for him. He goes to Washington and sees his old friend Pony, a part time pimp who now owns part of a nightclub, but finds that Pony doesn’t have what he’s looking for. He goes back further, and thinks about the Preacher, the first bluesman Jason knew, and with whom he travelled on and off for some 15 years. The Preacher spoke sense, but still was very much a captive of circumstances, and in any case was now dead. So Jason decides to return South to see his mother, but when he gets there he learns that she has moved to New Orleans.

It is on his way to New Orleans from his little Mississippi hometown that Jason is picked up on a vagrancy charge, and farmed out to work for Harlan Smith. The charge was trumped up, but Jason just didn’t care, and didn’t have the energy to pay the fine. He goes to Smith’s farm to work off his four months, and meets Robert, another black who Smith has shanghaied to work his fields for him. After some atrocities occur, Jason makes his escape.
The book is very finely written, and presents a depth of understanding and detail that goes well beyond the bare plot. Jason's childhood reminiscences are comparable to those of Richard Wright's 'Uncle Tom's Children'. They pinpoint the inter-racial attitudes of the period between the wars, and show the early antagonisms which developed from the system of segregation.

The character of the Preacher is especially interesting both because of his views and because of his manner. He believes in blues as a secular religion, and talks about God, if he exists. He moves easily from blues to preaching, depending on his mood, and his presence and sermons tell how to get along in this world. He has even made a relatively satisfactory life on the road, and Jason becomes in many ways his son, learning from him and providing him with personal continuity. Yet despite Jason, he still feels that men are all alone, without the real help of mates, family or God.

The northern ghettos, indeed any large city, have proved themselves to be unacceptable to Jason. In the return to the small town South of his youth, Jason finds that it has changed very little and very slowly. The old antagonisms remain, and the aura of illegality and violence permeates the whole United States as Jason knows it. The big city is too impersonal, one can never place responsibility there; the small town is too close and tight knit to allow for any real change.

We are brought to a realisation of how rotten the whole system is, and how inhuman man himself is. The sufferings and anguish are brought alive, and force themselves on our sensibilities. Many of us haven't had that much and that kind of grief, but it has been more through luck than anything else. The book evokes a rage, a feeling that something must be done, and a feeling also that nothing much can be done. Perhaps the best thing is then to play the blues, and exorcise the devils; give a chance to the 'higher' sensibilities of aesthetic creation, and also get rid of some of the poison in our own systems.

**REVIEWS** by Bob Groom

**BLACKS, WHITES AND BLUES**

CBS 52796


I reviewed the first four volumes in the Blues Paperbacks series in BW35 and can recommend the LPs issued to illustrate them to everyone who finds their themes of interest. Tony Russell's study of black/white musical interchange prompted the compilation of a diverse and consistently pleasing set of re-issues which alternates Negro and white musicians. The white versions of
blues incorporate Negro mannerisms and are basically derivative (usually from popular 78s), their effectiveness depending on the skill and uninhibitedness of the performer (Carlisle’s bawdy ‘Ash Can’ shows his sympathy with Negro expressiveness). It is difficult to separate the styles of white and Negro string band music and it is in this area that the basic homogeneity of their dance music is most evident. ‘Steel Guitar Rag’ provides a most interesting example of musical interaction as it was originally recorded by Negro bluesman Sylvester Weaver (1923), adapted by Bob Wills and his Texas Playboys as ‘Steel Guitar Rag’ (1936) from which recording it passed into the repertoire of white country musicians. Earl Hooker learnt it when he played with a hillbilly band and included it in an instrumental medley which he played at the Albert Hall concert of the 1969 FBF. Black-white-black; a perfect example of the musical borrowing which this album illustrates so well.

**RECORDING THE BLUES**

*CBS 52797*


Dixon and Godrich’s survey of the blues and gospel recording industry up to 1942 presented plenty of scope for illustrative re-issues and this selection fits the bill quite well although some prospective buyers may be deterred by the fact that a number of these sides have already appeared on LP. All the tracks are musically strong and there are notable first time re-issues like Moore’s ‘Blue Bloomer Blues’ and a fine Barbecue Bob. All four blues paperback books and LPs can he bought together as a set at 39/11 (a saving of 3/—on the total cost of the two bought separately) from certain dealers and this might make it worth while some readers getting the ‘Recording The Blues’ set despite the duplications involved.

**THE CLASSIC BLUES SINGERS**

*CBS 52798*


Derrick Stewart-Baxter’s book contains a chapter assessing the musical
output of the most notable artistes within the genre and here he supports his appraisals with a set of really fine sides which show the variety of approaches they employed and the heights of performance to which they could, at times, climb. Only a few of the sides included have been issued before—the 2 Raineys are on Milestone LP’s and the Bessie Smiths will be included in the complete Columbia re-issue programme of her work—and there are some real classics here; the original ‘T.B. Blues’, a beautifully sung ‘Fire And Thunder’ with fine lyrics, Ida Cox’s bitter ‘Hard Times’ from 1938. The first recorded blues, ‘Crazy Blues’, is here and although Derrick doesn’t seem to be very keen on it I’ve always found it a spirited performance. Sara Martin was given rather less than her due in the book and I’m glad to see one of her very best sides included here. Altogether an excellent buy for any reader wishing to investigate the cream of the Classic Blues.

SAVANNAH SYNCOPATORS

SAVANNAH SYNCOPTORS
CBS 52799

In his book on African retentions in the blues Paul Oliver cites a number of examples of parallels between music of the West African savannah region and recorded American blues and many of these are included on this LP which juxtaposes field recordings made in Africa and in the American South in the sixties and re-issues of prewar commercially recorded blues. The effect of this is to suggest certain similarities between particular tracks and also underline many basic differences at the same time (a situation which Oliver acknowledges in his book). The overall impression one gains from listening to the LP is that after three centuries of development, American Negro folk music is only connected with the music of the West African savannah in the recurrence of certain musical approaches and motifs but that it does show a distinctly stronger link with modern savannah music (even though this itself may have undergone changes over the years) than with any of the musical cultures of the rain-forest peoples on the coast. An intriguing and thought-provoking record in many ways which contains a wide variety of music.

AMAZING GRACE Fred McDowell

AMAZING GRACE Fred McDowell
TESTAMENT T-2219
A beautiful album of Mississippi Delta spirituals by the Hunter’s Chapel Singers of Como, Mississippi, featuring the accompaniment of Fred McDowell’s guitar. Fred takes a number of the vocals, duetting with Annie Mae and with James Collins. Several tracks have group vocals led by Collins or Grace Bowden but the vocal star of the album is Fannie Davis (who was present on some of Fred’s first recordings). Her vocal on ‘Converted’ is magnificent; whatever one’s beliefs it is impossible not to be moved by the conviction and beauty of her singing. A first-rate LP.

THE CHICAGO STRING BAND

THE CHICAGO STRING BAND
TESTAMENT T-2220
The Sun Is Sinking Low/Trouble On Your Hands/Weeping And Moaning/
You Know I Do/Hoodoo Blues/You Got Good Business/I Got To Find That
Woman/Clean Cut Mama Blues/Railroad Blues/Don’t Sic Your Dog On Me/
John Henry/Memphis, Tennessee 1939 Blues.

As Pete Welding says in his notes, this LP is something in the nature of
an experiment featuring, as it does, four veteran Chicago blues musicians
re-creating the sound of the old country string bands. The end result of the
session I find extremely enjoyable. The LP is also notable for the return to
record of Carl Martin, the only one of the four artists to have recorded pre-war,
who plays fiddle on 7 tracks, mandolin and guitar respectively on 2 others, and
takes the vocal on ‘Trouble’, ‘Hoodoo’, and ‘Railroad’. Johnny Young plays
mandolin on most tracks and handles the vocal on ‘Weeping’, a version of
Granderson plays guitar throughout and sings on ‘Sinking Low’ (very fine) and
‘Woman’. John Wrencher’s tough harp playing spices several tracks and he has
a vocal spot on ‘You Know’ and ‘Dog’. I feel sure every blues lover will want
this LP.

FURRY LEWIS IN MEMPHIS

FURRY LEWIS IN MEMPHIS
MATCHBOX SDR.190
St. Louis Blues/Furry Lewis’ Blues/When I Lay My Burden Down/Kassie
Jones/Going To Brownsville/Skinny Woman/See That My Grave Is Kept
Clean/John Henry/Furry Lewis Rag/Careless Love/My Blue Heaven/Old
Dog Blue/Spanish Flang Dang/Highway 61/Toast.

These recordings were made at Furry’s Memphis apartment in September,
1968, by Karl Gert zur Heide and while not quite his finest post-war record-
ings, as the sleeve claims, they are still extremely good. The informal atmo-
sphere (emphasised by ‘noises-off’) gives this session a special flavour. One can
hear the reactions of Furry’s small audience of friends to a very visual perfor-
manence like ‘John Henry’ and picture him going through his medicine show
routine. Much of the material is familiar from earlier Lewis recordings but
Furry has the knack of making every new version of ‘Casey Jones’ or ‘Browns-
ville’ sound fresh and slightly different to the last. On dark blues like ‘Highway
61’ he is oblivious to his surroundings and totally involved in the musical
world he creates whenever he picks up his guitar. Side two starts with another
moving version of ‘One Kind Favour’ and contains some Lewis interpretations
new to LP. ‘F.L. Rag’ is a beautiful oldtime piece with a Mississippi John
Hurt-like accompaniment which Furry really enjoys playing. ‘Careless Love’
features some daring slide work and a verse from ‘Rock of Ages’! ‘Blue
Heaven’ is a pleasant rendition of the popular standard. ‘Flang Dang’ is most interesting and parallels similar ‘Spanish tinge’ pieces by Mississippi John Hurt.

**LITTLE BROTHER MONTGOMERY**  
**ADELPHI AD 1003**

No Special Rider/Prisoner Bound Blues/You’ve Got To See Your Mama Every Night/Cow Cow Blues/Gin House Blues/New Vicksburg Blues/London Shout/Oh, Daddy/Little Brother’s Early Pieces And History/No Special Boogie.

The relaxed recordings on this album were made in Chicago in September, 1969, and feature the truly great blues singer and pianist Eurreal ‘Little Brother’ Montgomery, whose musical powers remain undiminished despite recent ill-health. He turns in superb vocals on his classic ‘Rider’, Leroy Carr’s ‘Prison Bound’, and ‘Cow Cow’ and plays piano with all his old skill and fund of ideas. Mike Stewart plays steel guitar on several tracks, duetting with Brother on the instrumental ‘Boogie’. Brother accompanies Jeanne Carroll, an accomplished young Negro singer and a protégé of Brother’s, on versions of Bessie Smith’s ‘Gin House’ and Ma Rainey’s ‘Oh, Daddy’, an old pop standard ‘Mama’, and Miss Carroll’s vocal interpretation of Brother’s own ‘Vicksburg’ which she handles surprisingly well considering her smooth delivery. Side two includes an interview in which Brother reminiscences about his early career as a pianist. A valuable album which showcases musicianship of rare quality.

**GEORGE AND ETHEL McCOY**

**ADELPHI AD 1000**

Mary (Penitentiary)/Late Hours At Midnight/Way Down South/Rocky Mountain Blues/Santa Fe Blues/Rainy Day Blues/Juanita Stomp/Miss Baker’s Blues/Meningitis Blues/Early In The Morning/Going Down Slow/Childhood Dream Blues.

George and Ethel McCoy are the nephew and niece of Memphis Minnie and the late Joe McCoy and they play together as a blues duo in a similar style. These their first issued recordings were made in East St. Louis in September, 1969. Both are capable vocalists and guitarists and their adaptations of popular blues material provide forty minutes of very enjoyable listening. They duet on guitar on several tracks with Mike Stewart added or replacing Ethel on the remainder. Almost all the songs are derived from record (reinforced in some cases by playing with the artist in person). Ethel sings Bessie Tucker’s ‘Mary’, Blind Lemon’s ‘Southern Woman Blues’, Minnie’s ‘Meningitis’ and — a surprise track — Chuck Berry’s ‘Childhood Sweetheart’ (credited to Ethel on the sleeve). George’s vocals are ‘Late Hours’, ‘Mountain’, ‘Santa Fe’, Yank Rachel’s ‘Rainy Day’, ‘Juanita’ (learned from Big Joe Williams), ‘Baker’s’ (a Tampa Red-Georgia Tom piece), Walter Roland’s ‘Morning’, and the St. Louis Jimmy classic ‘Goin’ Down Slow’. A good introduction to the music of the McCoy family well worth giving a listen.

**REALLY CHICAGO’S BLUES**  
**ADELPHI AD 1005**

Two Long Freight Trains/Girl At The Bottom/Rolling And Tumbling/ Hot Springs Blues/If You Can’t Shimmy-she-wabble/As Long As The World Stands/For The Love Of Mike/Jersey Bull Blues/You’re An Old Lady/Poor Man’s Tonic/Way ‘Cross Town/Jook House Blues/Cuttin’ Out Blues/
Howling Wind/Evening Sun/Going ‘Round The World/Mama Don’t Allow Me/ She Got A Thing Going On/Stop Breaking Down/Sweet Home Chicago/ Yellow Box Blues/Bye Bye Baby.

This two-LP set presents a selection of informal recordings taped in Chicago and featuring Johnny Shines, David ‘Honeyboy’ Edwards, Walter ‘Shakey’ Horton, John Lee Granderson, Sunnyland Slim and Big Joe Williams. The 22 tracks presented here provide some exciting and entertaining listening but a number are rather disappointing due to a plethora of guitars (where one or two would have been better) which tend to give a messy sound and Joe Williams’ kazoo playing which drowns out several Johnny Shines vocals and almost ruins ‘World Stands’ (a kazoo being singularly inappropriate on such a sensitive blues). Johnny sings superbly on ‘Freight Trains’, ‘Mike’, ‘Tonic’ and ‘Sun’ and plays fine slide guitar but the recording balance and the tiresome, ever-present kazoo reduce the impact of the latter pair somewhat. John Lee turns in good vocals on ‘Bottom’, ‘World’ (‘I’m Goin’ To Brownsville’) Robert Johnson’s ‘Breakin’ Down’, and ‘Yellow Box’ — an outstanding autobiographical blues. David Edwards makes a welcome return to record with his tracks here. His voice is not what it was in 1942 but vocally and instrumentally he performs well on renditions of Patton’s ‘Jersey Bull’, Walter Davis’s ‘Howlin’ Wind’ (the longest and one of the best tracks of the set), Robert Johnson’s ‘Chicago’ (with a fierce slide guitar intro à la ‘Dust My Broom’), and a fine ‘Hot Springs’. ‘Rolling And Tumbling’ starts off with Joe and Johnny talking about the blues coming from the South to Chicago which leads into a vocal by Sunnyland Slim who also sings on ‘Cuttin’ Out’ and ‘Thing’ and plays an organ-like electric piano which gives a rather fuzzy sound not as effective as the acoustic instrument. Big Joe is in good form but on ‘Shimmy’ even his strong singing is almost overwhelmed by the three powerful guitars. Better is his brief rendition of ‘Old Lady’ (the old Sonny Boy Williamson piece, not Bukka White’s song), the stomping ‘Jook House’ (backed up by Johnny and Slim) and ‘Mama’ (Joe’s familiar but always pleasing ‘Drop Down Mama’ variant) on which Johnny plays slide guitar. ‘Bye Bye Baby’ has Joe, Johnny and Slim exchanging verses making it reminiscent of the ‘Down South Summit Meeting’ LP and it ends with group singing obviously recreating the perennial finalé of the Lippmann-Rau Blues Festivals. Slim’s ‘Woody Woodpecker’ voice ends the set on a rather odd note but generally these two albums have a great deal to offer blues enthusiasts of most persuasions.

ON THE ROAD AGAIN


These Memphis recordings were made in October, 1969. ‘Road’ is Furry’s familiar ‘Casey Jones’ variant with Mike Stewart playing second guitar and Dewey Corley on bass can. Furry adds a topical verse about a mini-skirt girl, ‘Home’ is magnificent — just Furry and his guitar performing one of his first recordings with great feeling. ‘Babe’ is almost equally good. Furry stops and
I ask 'You want to hear my ending?' which turns out to be his Memphis spelling verse. 'Whistle' is a masterpiece with Furry using a theme he hasn't previously recorded. Fine lyrics, beautiful vocal and slide guitar. 'Worried' is Furry's 'Grieve My Mind' with Stewart playing second guitar (not listed on sleeve). One guitar uses the 'You Don't Know My Mind' figures that the late Joe Callicott used to play. Bukka puts a new set of lyrics to his 'Aberdeen, Mississippi' tune to produce 'Wife'. Vocally he is a little below his best form but the sincere words and slide playing make it something special. Furry shouts encouragement. 'Old Lady' is Bukka's familiar boogie item. 'Gibson Hill' is superb—this is one of my favourites amongst his recent compositions. Another good version can be found on his Blue Horizon LP. 'Lela' is an exuberant vocal/banjo performance by the incredible Gus Cannon, now 87 years young, backed up by Furry's guitar. Gus is a veteran of nearly half-a-century of recording and is possibly the oldest Negro bluesman to record commercially. An LP that can be recommended to all country blues enthusiasts.

(Next two reviews by Dan Ames and Bob Groom:-)

FAST AND FUNKY  Larry Johnson  BLUE GOOSE 2001
Keep It Clean/Charley Stone/Four Women Blues/Nobody's Business If I Do/Pick Poor Robin Clean/Up North Blues/The Beat From Rampart Street/Spoonful Blues/Two White Horses/Ragged And Dirty/Cookbook/Frisco Blues/My Game Blues/Lordy Good Lord.

Larry Johnson is a young man originally from Riceville, Georgia, who plays country blues, basically East Coast style, in a vigorous, rhythmic way. So many of the newly recorded old style bluesmen are just that, old men, whereas Johnson's vitality shines throughout the whole album. Sometimes the vitality is almost a fault as there is a rhythmic sameness from track to track, but that is a minor point. Johnson's guitar chords are interesting and somewhat more adventurous than the usual fare. It's obvious that he's done his homework (Larry's guitar technique has altered considerably since his mid-sixties recordings thanks to the stimulus of Gary Davis's complex playing) and he draws on a variety of pre-war blues (including some of Charlie Jordan's) for his material adding unfamiliar items like the entertaining 'Cookbook'. A fine initial Blue Goose release. Recommended.

FROM LAKE MARY  Scott Dunbar  AHURA MAZDA SDS 1

Dunbar was first recorded by Frederick Ramsey in 1954 and had a few sides issued on the Folkways 'Music From The South' series. Vocally he has deteriorated somewhat in the intervening years. His voice now sounds like an old man's but is not in any way difficult to listen to as he often sings in falsetto, his voice accompanying the rhythmic impetus of his powerfully swinging guitar. Dunbar reminds me a little of Joseph Spence, the Bahamian singer/guitarist, since both men seem to use a song only as something to have fun with, the particular song not having too much meaning for the singer. His choice of
songs is varied; traditional blues, Jimmie Rodgers’ ‘Blue Yodel’, folk songs, even Leadbelly’s ‘Irene’ ballad. The atmospheric, oldtime ‘Sweet Mama’ (which Scott breaks off uncompleted because of the very direct lyrics; shame) is perhaps the stand-out track. ‘Easy Rider’ is a replica of Barbecue Bob’s ‘Easy Rider, Don’t You Deny My Name’ but, as Scott himself implies at the end of it, the tune was originally ‘Mr. Crump Don’t Like It’. The album is lively and one gets a real feeling of the open-air country suppers talked about by many of the older singers. A refreshingly different blues LP available from Ahura Mazda Records, P.O. Box 15582, New Orleans, Louisiana 70115, U.S.A. $4.77 surface rate post paid anywhere in the world. Add 75c for registration. U.S.A.: cheques or money orders. Overseas: I.M.O.s only.

(Note: Ahura Mazda Records are now available in the U.K. through the Saydisc Organization.)

Lucy Mæ Blues
Franki Lee Sims
SPECIALTY SPS.2124
Lucy Mæ Blues/Married Woman/Jelly Roll Baker/I’m So Glad/Boogie Cross
The Country/Frankie’s Blues/Don’t Take It Out On Me/I Done Talked And I Done Talked/Cryin’ Won’t Help You/Raggedy And Dirty/Lucy Mæ Blues — Part 2/Long Gone.

Now that Specialty’s archive series (exclusively announced in BW 23) is finally under way we can expect many more exciting blues releases like this Franki Lee Sims album. Only 2 tracks have previously been out on LP (‘Lucy Mæ’, Franki’s big hit, and ‘Long Gone’, a modernized ‘Old Rattler’, both on Blues Classics 16) and of the rest, all but ‘Take’ are previously unissued in any form. Franki is now 64 and can still sing and play in the old Texas country blues styles (hopefully someone will record him in this vein for LP) he learnt as a young man around Crockett and Dallas. These Specialty sides, with Franki playing powerful electric guitar accompanied by a rhythm section, are basically updatings of old blues (‘Lucy Mæ’, for instance, is based on the ‘girl for every day in the week’ theme that Furry Lewis has always been so fond of)—all superbly done. A really first-class set of interest to every blues lover.

BLUES NORTH AND SOUTH
MOONSHINE 001

A varied selection which shows enterprise on the part of the compiler. ‘Fine’ is a catchy beat number which contrasts well with a trouble blues by the late T.V. Slim (with violin adding a novel touch to the accompaniment). Bobby Saxton’s vocal on ‘Living’ is backed up by guitarist Earl Hooker in his best form. ‘Reap’ is a typical Boyd performance with characteristic vocal. Brown is as ebullient as ever on ‘Left Me’. A nice rocking item by Charles Tyler rounds off Moonshine’s first issue.

Little Joe Blue
MOONSHINE 002
Dirty Work Goin’ On/Once A Fool/My Tomorrow/Pretty Woman/Me And My Woman/My Heart Beats Like A Drum.

On the evidence of these sides from the late sixties Little Joe Blue rates as
one of the best contemporary blues singers around. Stand-outs are ‘Dirty Work’, a minor modern blues classic with a meaningful vocal and fine lyrics, and ‘Drum’, another soulful blues. Instrumental accompaniment is excellent throughout with plenty of guitar work. A really enjoyable and stimulating set — don’t miss it!

MAGIC SLIM  Love My Baby/Scuffling  JA-WES 0105

‘Baby’ is an intense modern blues with fine guitar and vocal. ‘Scuffling’ is a fast-tempo comedy number, slight but entertaining. Recommended for the ‘A’ side.

MAGIC SLIM  She Is Mine/LITTLE HITE  Soul Blues  JA-WES 0116

‘Mine’ features bursts of B. B. King-style electric guitar and a pleasant vocal. Reverse is an instrumental which moves along nicely with harp and guitar solos. ‘Little Hite’ is Bob’s younger brother Richard fronting the Soul Rockers.

BLUES FORUM Conducted by Bob Groom

234. Booger Rooger Blues
Mack McCormick suggests the following for verse 6, lines 1 and 2 (see BW27 for transcript): ‘I’ve got a girl in Oak Cliff, Highland Park, Oak Lawn and ? too’, and comments that these are not necessarily Negro neighbourhoods but rather seem to be the middle-class neighbourhoods where so many girls are employed in ‘day work’.

235. Black Cat Rag
This excellent Willie Lane recording uses the ‘black cat said to the white cat’ verse also to be found in Peetie Wheatstraw’s ‘Keyhole Blues’, Kokomo Arnold’s ‘Backfence Picket Blues’ and Big Bill Broonzy’s ‘Hey Bud Blues’.

236. Stickhorse Hammond
Hammond’s ‘Gambling Man’ (JOB 100) uses the same verse pattern as Big Joe Williams’ 1941 ‘Break Em On Down’, occasionally reverting to the ‘shake ‘Em On Down’ lyrics. His ‘Truck ‘Em On Down’ (Gotham 504) is lyrically very similar to Black Ace’s ‘Golden Slipper’ (Arhoolie F.1003).

237. When Your Gal Packs Up And Leaves
This excellent Blind Boy Fuller recording (Conqueror 8757) uses the tune and chorus later employed by Allen Bunn for his ‘Too Much Competition’ (Red Robin 124). The reverse, Fuller’s superb ‘Big Bed Blues’, is incorrectly listed as ‘Big Red Blues’ in ‘Blues and Gospel Records’.

238. You Got To Run Me Down
Willie Lacey’s superb electric guitar playing on this Jazz Gillum title is typical of his blues accompaniments. No biographical information on Lacey seems to be available but he deserves some recognition for his recorded work. Does anyone have any information on this artist?

239. The Moanin’ Blues
In the review of Roots RL-334 (BW32, page 10) this John D. Fox title is stated to be on Origin OJL-10. This is incorrect, despite being so listed in ‘Blues and Gospel Records’. It is previously unreissued.

240. The Gone Dead Train
Tony Travers reports that Mick Jagger’s film ‘Performance’ begins and
closes with this King Solomon Hill recording!

241. Dot Rice

Karl Gert Zur Heide suggests that this pianist became Dorothy (Dot) Randolph after marrying trumpeter Randolph Scott (see the index to accompanists in ‘Blues and Gospel Records 1902-1942’.)

THE LEGACY OF BLIND LEMON Part 13
by Bob Groom

This month I am breaking off from discussion of Lemon’s recordings to list a number of corrections to the Blind Lemon Jefferson booklet published in April. The following typographical errors should be amended as indicated:

- Page 5, 4446-4 verse 2 line 2 ‘be’. Page 8, 4579-1 the first verse should be indicated as the chorus. Page 18, 20408-2 verse 4 line 1 ‘kitchen’. Page 19, 20750-2 first verse ‘doing’. Page 20, 20751-2 last verse ‘gaspin’”.
- Page 22, 20816-2 verse 3 ‘Lord, I’m so scared …’. Page 24, 20820-1 verse 1 ‘my good gal …’. Page 27, 21198-1 last verse ‘luck’. Page 32, 15670-A verse two ‘my gal’.

Verse 5 of 20073-2 ‘Where Shall I Be?’ is incorrectly transcribed. The correct version runs as follows:

‘God showed Noah the rainbow sign,
Where shall I be?
No more water but the fire next time,
Where shall I be?’

In verse 5 of 20066-1 ‘Sunshine Special’, verse 4 of 20749-2 ‘Competition Bed Blues’, and verse 4 of 15673 ‘Cat Man Blues’ (‘this ? man . . .’) there are aural approximations which may well be in error but no alternative versions have yet been suggested.

It seems likely that the one Jefferson 78 not yet transcribed in BW or the booklet (Paramount 12933 ‘Disgusted Blues’/‘The Cheater’s Spell’) will shortly be issued by Roots on a limited edition collectors’ special LP.

(To be continued)

COLLECTORS’ CORNER No. 12
by Ingimundur Magnusson

BLUESVILLE CHICAGO


This is an LP distributed by French CBS in a low priced Vee-Jay re-issue series similar to the Joy re-issues in England. It first appeared in Europe on French Top Rank some years ago but that issue has long been unavailable. The four Big Joe Williams sides, two of them issued only on LP, are very fine with Sam Fowler on harp and Al Duncan on drums giving Joe good support. The best tracks on the album are the four by Eddie Taylor which show that he is one of the giants on the Chicago blues scene. The standout is ‘Bad Boy’ with
its plaintive lyrics, Eddie's highly amplified guitar, and Jimmy Reed showing off his distinctive harp style. A mention must be made of the drummers, men like Earl Phillips (on 8 tracks) who add a great deal to the overall effectiveness of these recordings with their heavy yet rhythmic work. Billy Boy is probably the most 'commercial' artist on the album but this does not detract from the excellence of his sides. It is a great change to be able to hear the original version of 'I Wish You Would' after having only heard the Yardbirds' version .. 'I Was Fooled' is a tough track with a similar theme to Harvey Hill's superb 'She Fooled Me' which makes nonsense out of the attacks that have been made on Billy Boy's work in certain quarters. Last but not least is Snooky Pryor whose two tracks are very fine, especially the very original 'Judgement Day'. This is a must album which can easily stand alongside the great Chess re-issue series.

THE BEST OF BLUESVILLE No. 8 by Bob Groom

GUITAR PETE'S BLUES Pete Franklin

In the early 1960s, Art Rosenblum was responsible for the recording of a number of Indianapolis blues singers and these sessions gave a hint of the richness of the continuing blues tradition there. Forty-three years old Guitar Pete Franklin was born in Indianapolis and in his youth he learnt the guitar style of Scrapper Blackwell and Jesse Ellry in that city. From his parents, both Tennessee natives, he picked up blues piano. Leroy Carr was, naturally, a great influence on him. Pete's impressive guitar stylings in the distinctive technique perfected by Blackwell offset his grainy vocals on 'I Got To Find My Baby' (Doctor Clayton's 'Gonna Find My Baby'), Carr's 'Prison Bound', Tampa Red's 'Grievin' Me, Rocky Mountains', a variant of Bumble Bee Slim's 'Sail On' and his own, improvised 'Guitar Pete's Blues'. 'Lonesome Bedroom Blues' (from Curtis Jones), Joe Pullum's 'Black Gal', the traditional 'Six White Horses' and Leroy's famous 'My Old Lonesome Blues' feature effective piano accompaniments.

A quote from Franklin describes his own approach to the blues: 'The public should recognize the blues as an art form instead of looking down at it as something that comes out of the slums or the cotton fields'.

LYRIC TRANSCRIPT No. 18 by Tony Travers

THREE WOMEN BLUES Blind Willie McTell

Got three womens; yellow, brown and black,
I got three womens; yellow, brown and black,
It'll take the Governor of Georgia to judge (which) one of these women I like.
One for in the mornin', one for late at night, (x 2)
I got one for noontime, to treat your daddy right.

SPOKEN: Oh play it Mr. So-and-So ... oh come and get your black angel ... well, I knelt down in Atlanta.
These blues at midnight, they don't leave me 'til day, (x 2)
I didn't have none of my three women, to drive these blues away.
One is a Memphis yellow, the other one a Savannah brown,
One is a Memphis yellow, the other a Savannah brown,
One is a Statesboro darkskin, she’ll really turn your damper down. 
If I had a-listened to what my three women said, (×2) 
I’d have been home sleepin’ in a doggone feather bed.

THE WHITE BLUES SCENE
Reviews by Ron Weinstock

MEMPHIS, TENNESSEE  Charlie Musselwhite  PARAMOUNT PAS 5012
She Used To Be Beautiful/I Got To Go/Memphis, Tennessee/One Mint Julep/ 
Blues/The Wolf/Temperature/Arkansas Boogie/Willow Weep For Me/Trouble 
No More/Done Somebody Wrong.

A fine white blues album which contains honestly played music with no 
frills added to please the freaks. Musselwhite sings and plays heavily ampli­ 
fied Little Walter-style harp, with fine keyboard support from Skip Rose and 
Fred Roulette’s hot steel guitar (listen to ‘Wolf’ on which his steel conjures up 
visions of wolves rather effectively). Bass (Jack Myers) and drums (Lonnie 
Castile) fill out the rhythm section on this swinging album of Chicago blues. 
Roulette remains my favourite steel guitarist and whether riffing in support 
or soloing shows taste and imagination. Musselwhite’s success as a bluesman 
 stems from the fact that he is strictly a blues player and doesn’t attempt to 
play to rock fans. Good listening.

COLD SHOT  Johnny Otis Show  KENT 534
The Signifyin’ Monkey/Country Girl/I Believe I’ll Go Back Home/High Heel 
Sneakers/Sittin’ Here All Alone/C. C. Rider/You Better Look Out/Goin’ 
Back to L.A./Bye Bye Baby (Until We Meet Again)/Cold Shot.

CUTTIN’ UP  Johnny Otis Show  EPIC BN 26524
The Watts Breakaway/Mojo Woman/Barrelhouse Blues/Evil Gal Blues/It’s 
Good To Be Free/I Can Stand To See You Die/Don’t Stretch This Good 
Thing Too Far/Elim Stole My Baby/I Got The Walkin’ Blues/You Can 

The Epic is the long awaited sequel to what has been called by Pete 
Welding ‘The blues sleeper of the year’. Both sets are among the finest modern 
blues albums of the past few years with the nod given to ‘Shot’ in its less 
arranged mood. ‘Cuttin’’ doesn’t seem quite as loose. Delmar’s wife and 
Sugarcane Harris are fine singers, but Delmar’s singing is beautiful. ‘Free’, a 
brilliantly topical piece melodically similar to ‘Look Out’, is perhaps the best 
track on the Epic but Shuggie’s instrumental feature ‘Barrelhouse’ runs it 
close. On the strength of these albums, Shuggie Otis proves he has assimilated 
much of the blues guitar tradition, performing with feeling and imagination. 
‘Elim’ features Sugarcane’s voice and violin which combine with good guitar 
from Shuggie and Otis Sr.’s horn arrangements. Margie Evans sings well on 
‘Evil Gal’ and her duets with husband Delmar are nice. Johnny and Sugarcane 
recast ‘Yonder’s Wall’ as ‘Walkin’ Blues’ very successfully.

Highlights of ‘Cold Shot’ are ‘Sittin’ Here’, with its incredible distillation 
of T-Bone Walker and Chicago singers like Rush and Guy, and the bawdy 
‘Monkey’. Both albums maintain a high level of interest and deserve to be in 
most collections.
Blind Lemon Jefferson ('Beggin’ Back' + 11).
Ma Rainey ‘Blues The World Forgot’.
Blind Blake ‘Bootleg Rum Dum Blues’.
Ramblin’ Thomas ‘Ramblin’ Mind Blues’.
Blind Willie McTell with Curley Weaver (1949).
‘Sugar Mama Blues’ (David Wylie, Frank Edwards, Pee Wee Hughes, Curley Weaver, Dennis McMillon).
‘After Hour Blues’ (St. Louis Jimmy, Sunnyland Slim, Little Brother Montgomery).
Ma Rainey ‘Oh My Babe Blues’.
A Tribute To Skip James (‘Worried Blues’, ‘Catfish’ + 7).
Fred McDowell/Furry Lewis ‘When I Lay My Burden Down’.
Tom Winslow ‘It’s The Clearwater’ (folk/gospel).
Buddy Moss ‘Rediscovery’.
Ma Rainey ‘Oh My Babe Blues’.
A Tribute To Skip James (‘Worried Blues’, ‘Catfish’ + 7).
Fred McDowell/Furry Lewis ‘When I Lay My Burden Down’.
Tom Winslow ‘It’s The Clearwater’ (folk/gospel).
Buddy Moss ‘Rediscovery’.
Ethel Waters 1921–1924.
Skip James (first rediscovery LP).
Blind Willie McTell (Library of Congress session).
‘The Party Blues’ (featuring Jefferson, Blake, Hurt, etc.).
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<td>L-1003</td>
<td>St. Louis Town (1929-1933)</td>
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<td>Tex-Arkana-Louisiana Country (1927-1933)</td>
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<td>Bessie Jackson &amp; Walter Roland (1927-1935)</td>
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<td>L-1018</td>
<td>Going Away Blues (1926-1935)</td>
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<td>Scrapper Blackwell (1928-1934)</td>
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<td>L-1020</td>
<td>Charley Patton - Founder of the Delta Blues (1929-1934)</td>
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