

ACOUSTIC BLUES

SUMMER 1992

NO. 3

£1.00



EVERYBODY stops—even the blind man—to look at his sugar as she passes down the avenue. You never saw a girl more beautiful, and you never heard a Blues more mean than Ed. Bell's "Mamlish Blues." He plays a guitar as he sings—plays it in a style all his own, weird and different like you never heard it played before. On the other side is the sensational "Ham Bone Blues" by Ed. Bell and his guitar. Be sure to get this record—Paramount No. 12524, from your dealer.

[12524—Mamlish Blues and Ham Bone Blues, Ed. Bell and his weird guitar.]

- 12525 — Weary Way Blues and There'll Come a Day, Dida-Lend Thumpers.
- 12510 — Black Snake Dream Blues and Right Of Way Blues, Blind Lemon Jefferson and His Guitar. Piano Acc. by George Perkins.
- 12521 — Oh, Waaa'n't It Nice and Mattie Blues, Mattie Dorsey.
- 12518 — You Shall and It's A Good Thing, Beale Street Shuffles and their Guitars (Beale and Beale).
- 12513 — Lost Man Blues and Floating Blues, Ida Cox; Jesse Crump at the piano.
- 12519 — Treat 'Em Right Blues and Kind Papa Blues, Side Wheel Sally Duffie; Piano Acc. by Will Esell.
- 12509 — Whiskey Blues and Back Door Blues, Elzadie Robinson; piano Acc. by Will Esell.
- 12508 — Dead Drunk Blues and Misery Blues, "Ma" Rainey and Her Georgia Band; piano—Stop Hopkins.
- 12511 — Black Bordered Letter and Six-Thirty Blues, Bertha Henderson; Piano and Cornet Acc.

Beautiful Sacred Selections

- 12499 — The Old Account Was Settled Long Ago and Dandel in The Lord's Den, Norfolk Jubilee Quartets.
- 12520 — Oh, Dear, Don't Let His Harvest Pass and In The Presence Of The Lord, Famous Jubilee Singers; (Soloist Ernie Mae Cunningham.)

Electrically Recorded!
Paramount Records are recorded by the latest new electric method. Greater volume, amazingly clear tone. Always the best made—sent on Paramount!

SEND NO MONEY! If your dealer is out of the records you want, send us the coupon below. Pay postman 75 cents for each record, plus small C. O. D. fee when he delivers records. We pay postage on shipments of two or more records.

The New York Recording Labor started at Paramount, N.Y.
Send me the records checked () below, 75 cents each.

- 12504 12510 12508
- 12525 12513 12511
- 12510 12519 12499
- 12511 12509 12509

Paramount

The Popular Race Record

Name.....
Address.....
City..... State.....

EDITOR—MAX HAYMES

Flat 5,
22, Westbourne Rd.,
Lancaster LA1 5DB.
Tel: (0524) 843483.

EDITORIAL

Well, hello acoustic blues-digging people—here is no.3 runnin' a little late blues. First of all; an apology to Annie Foster and Steve Phillips is due, re' the excellent article she did on Steve (see "A.B." No.2). Of course Annie saw Steve play at Colne and not Red Car as was stated. The fault is entirely mine. Sorry Annie, baby,—but sometimes that's the blues.

It's also the blues when yet another of the older generation blues singers ups an' dies. The great Johnny Shines, sadly, passed away in April without making his slot at Gloucester Blues Festival—the main reason I wanted to go there. See obit./article in this issue.

On a brighter note, it seems acoustic blues is coming into its own, here in the U.K. At Colne this year they will be running a parallel Acoustic Festival (see ad.) and Barnsley Blooze Festival are featuring Acoustic concerts in late September. The radio seems to cater for more blues generally, and yourstruly was on a local station Wear F.M. in Sunderland on a programme called "Bottleneck And The Blues"; hosted by Ron Angus. This is a weekly slot running for three hours! from 6.00-9.00 on Sunday evenings. Air-time is divided between early blues (acoustic) and later more modern electric/Chicago, etc. blues. I took ten of my favourite blues tracks along and thoroughly enjoyed it; over the hour it was on, we played and discussed Jaybird Coleman, Willie Brown, Peetie Wheatstraw, Memphis Minnie, Bessie Tucker, et al. They really dig the blues in Sunderland. Long may you continue, Ron.



CONTENTS

- 1.—Editorial.
- 2.—"GOT THE FAKIN' BLUES".
- 6.—BURNLEY 4TH. NATIONAL BLUES FESTIVAL.
- 10.—"WOMENS' BLUES—Part 3".
- 12.—OBITUARY.
- 13.—"PAPA'S GETTING HOT!"—Music Notation by The Jaybirds.
- 15.—"HOW TO CHOOZE BLOOZE".
- 16.—"AXE ME A QUESTION(GOTTA QUERY BLUES)!"

August 28th.—31st. 1992.



.....ACOUSTIC FESTIVAL.....

- DAVE KELLY • HANS THEESINK • BARE CAT CAJUNS •
- MICHAEL MESSA • BIG MAN STEVE CLAYTON • ROOTSIE DUO
- KEITH CHRISTMAS • BOB GREENWOODS RHYTHM RASCALS
- JAY BIRDS • JOHN PEARSON • CORN BREAD ROUGH •
- FRANK WHITE • RAY STUBS ONE MAN BAND • JULIA HOWE
- WILL KALEEN • HOT LICKS COOKIES • ROGER HIGGINS •

MUNICIPAL HALL, COLNE
BOX OFFICE: 61 ALBERT ROAD, COLNE, LANCS. Tel: 0282 864721

"GOT THE FAKIN' BLUES"

There are many apparently obscure words whose meaning would become clearer if the listener had the knowledge of the social and physical environment of the blues singer. This also includes phrases (see "You Know What I Mean Blues?", 'Acoustic Blues' No.2). But there is another group of words which, according to my theory, are used as substitute-swear words.

Although several of these do have a meaning, and are yer actual English language, others seem totally meaningless unless used in a form of self-imposed censorship on the part of the blues singer. One that springs to mind and is an obvious example is the word 'mamlish'. This does not seem to appear in dictionaries of U.S. black slang/colloquialisms that I have so far come across.

Alabamian guitarist, Ed Bell, who is definitely a different singer to Barefoot Bill from the same state, introduces his "Mamlish Blues" with the announcement "Folks, these is my mamlish blues. I'm goin' to tell you just what they mean." Unfortunately, the explanation is not clearly stated in words but more in the 'feel' of this blues:

"You used to be my sugar, but you
ain't sweet no, mamlish more;
Used to be my sugar, you ain't
sweet no more.
'Cos you mistreat me an' you drove
me from your door"

In the final two verses, Bell adds a possibly unique elaboration of the 'my gal so hot, make a blind man see,' etc. theme, so recurrent in the early blues:

"She was standin' on the corner,
bee-tween 25th an' mamlish Main;
She stood on the corner, 'tween
25th. and Main.
An' a blind man seed her, an' a
dumb man called her name."

"An' the dumb man asked her, says

'whose your regular man could be?'
Dumb man asked her, 'who your man
can be?'
An' the blind man stood, said 'you
sure look good to me'". (1).

From the same session, Bell included
'mamlish' on his
"Mean Conductor
Blues":



Ed Bell.

"My soulie caught
a passenger-rr,
I caught the
mamlish blind;
My soulie caught
a passenger-rr,
I caught the
mamlish blind.
Heyy, you can't quit
me, ain't no need of tryin'." (2).

Note the unusual term for his lover. The "blind" of course is the space between the baggage car and the locomotive. As there was no end-door, the hobo was comparatively safe. The frustrated fireman would occasionally throw lumps of coal at him/her in an attempt to knock the hobo off the train!

Ed Bell's session in 1927, his first, was for the Paramount company, and took place in Chicago. So too did Buddy Boy Hawkins' second session, and around the same month as Bell. One of the Hawkins sides was called "Awful Fix Blues". Hawkins sings:



BAREFOOT BILL

"'Cos I'm a stranger here woman, I just
strolled in your, I just strolled in
your, mamlish town;
Boy, stranger to you, brownskin mama,
I just strolled in your town.
Well if I ask you for a favour, mama,
please mam, don't turn me down."(3).

Hawkins, apparently from the Arkansas delta in Blytheville, claimed "these my blues, I brung 'em all the way from Birmingham". on his "Snatch It Back Blues" from his first session in April, 1927.

Some 3 months later, Bobby Grant who was possibly from Georgia, despite the delta-style guitar; recorded "Nappy Head Blues" being half of his total output:

"Her head is nappy, it's so mamlish, it's so mamlish, mamlish long;



Buddy Boy Hawkins. 1927.

Your head is nappy, your feet so mamlish long;
Your head is nappy, your feet so mamlish long.
Hey, you like a turkey comin' through the mamlish corn." (4).

An American album-sleeve writer described the word as "a nonsense adjective with a possible sweeping, unspecified vulgar overtone" and as "a filler to complete a line..."(5). Both descriptions also fit a substitute-swear word.

From the above, we can point to a possible source for 'mamlish' either to Ed Bell, or from a common tradition in Alabama. Hawkins probably spent some time in Birmingham, Ala. and might have hoboed his way there; as Paul Oliver has pointed out 'Buddy Boy' was an address form that tramps, hoboes, etc. used to hide their identity. Barefoot Bill recorded his own version of "Mamlish Blues" (but did not use the term!) influenced by Bell and travelled to Atlanta to record and probably spent some time on Decatur St. (a main drag in the black section of the city) trying to earn a living from his singing. Bobby Grant, whose other record was called "Lonesome Atlanta Blues" could have picked up the word by oral trans-

-mission. Also the structure of his "Nappy Head Blues" includes the 'staggered phrase' half-repeated, from Bell's "Mamlish Blues". Hawkins also uses this structure. Indeed, he might have taken it from Bell's record, in September, 1927. Of course, singers from the Mississippi delta, across the river from Blytheville, often employed the staggered phrase as well; Charlie Patton and William Harris for instance.

Intriguingly, Atlanta-based guitarist, Curly Weaver, adapted the Hawkins verse quoted, into his "No No Blues" of October, 1928; using the staggered phrase at the end of each verse, rather than at the beginning. "If I ask you for a favour, don't turn me, don't turn me down." etc. Two of the Atlanta "12-string guitar school" Willie Baker and Barbecue Bob, 'covered' the Weaver number in January and October, 1929, respectively. Bob changed the title to "Yo Yo Blues".

If mamlish is the most obscure word in the group we are discussing, then 'faking' is the most obvious substitute-swear word. It's almost a 'sound-alike' without offending white record producers, or indeed some black record-buyers. The first instance I have come across on a blues record, is logically enough, "The Faking Blues" by New Orleans banjoist, Papa Charlie Jackson. Made in 1925, Jackson opens with the lines:

"I got plenty of whisky, Bootle(sic) on Bond* to sell,
I got plenty of whisky, Bootle on Bond to sell.
But I'm gittin' sick an' tired of livin', sleepin' by my fakin' self."
(*Bottle on Bond=a brand of whisky.)



Papa Charlie Jackson. c.1928.--He played a 6-string guitar banjo which was tuned like a guitar, but produced a lighter banjo sound.

He declares his sorrowful, emotional state of mind:

"I got the Fakin' Blues, sing 'em anywhere I please,
I got the Fakin' Blues, sing 'em anywhere I please.
That's the reason why, ~~give my~~
give my poor heart some ease."

And closes with these anti-suicidal lines:

"Lord, I went to the river, took a chair babe, an' sat down,
Lord, I went to the river, took a chair babe, an' sat down.
I started (thinking) 'bout my fakin' jelly rollin' an' come on back to town." (6).

Some four years later, in Memphis, an obscure pianist recorded two sides as "Blind Clyde Church"; included was the oddly-titled "Pneumatic Blues". In this verse he threatens his woman, if she starts 'messin' around':

"You can spend my money, you can pawn my fakin' clothes,
You can spend my money, mama, pawn my fakin' clothes.
Catch you stoopin', I'm gonna catch your meat outdoors." (7).

The strange closing phrase refers to burying her body. Well alright!

A further word 'boogiein'/boogin'' seems to be favoured by Georgia singers. Around the turn of the century, 'boogie' referred to syphilis and/or the Devil, as well as later, being associated with a rocking style of piano blues. A word with such origins would lend itself readily to the role of substitute-swear word. As one of the Georgia Cotton Pickers, Buddy Moss started recording in 1930; but his first blues under his own name was made in January, 1933. With Curly Weaver on second guitar he cut "Hard Road Blues":

"Reason why I start, why I'se all down,
My gal done quit me I got to leave this town.
I'll put some wheels on my boogiein'

shoes.

Gonna roll back to my baby, to get rid of these Hard Road Blues." (8).

Two years later, Weaver took the vocal seat and Blind Willie McTell was on second guitar:

"Woman I love, got mouth chock full of good gold,
Ooh! Lawdy, mama, great God Almighty;
Woman I love, got mouth chock full of good gold.
If Danielle? hug an' kiss me, make my boogiein' blood run cold." (9).

During the middle thirties, an unidentified guitarist sang his protest about a prison guard, "Mr. Tyree" in which the singer claims (whilst still in prison) "never had no boogiein' job" (10). This song was one of the many collected by Lawrence Gellert from black prisoners in Georgia, North and South Carolina; the tune is basically that of "Oh Lawdy Mama", and could point to an East Coast origin of 'boogiein'' (as with 'mamlish') if not a Georgia one.



Substitute-swear words appeared in the blues of singers from other regions but only sporadically. Blind Lemon Jefferson sang of being "on my big foot way to school" in "Low Down Mojo Blues", Sleepy John Estes "ain't said a mumblin' word" on his "Stack O' Dollars", and Louise Johnson bragged you could "shake it, you can break it, hang it on the stinkin' wall" in her "On The Wall". These blues singers claimed Texas, Tennessee and Mississippi respectively, as their home-states. The first two, it could be argued, were merely descriptive and used in a poetical sense with the words that followed them; while 'stinkin'' was to achieve fame in a film c.1956. During a scene in "Blackboard Jungle", a 10-12 year old

black boy gave his excuse for being late to his white teacher (played by Glenn Ford). "Well, I woke up this morning. Got out of stinkin' bed and washed my stinkin' face an' hands; got dressed, picked up my stinkin' books and walked down the stinkin' road..." etc. Blind Lemon also used an unusual but more obvious substitute word when he tells us he was "...standin' on the corner, when they brought me the bear-cat news." in his *Balky Mule Blues*. Back in Alabama, Lucille Bogan utilised the prostitutes' slang for a customer, "trick", in the lines:

"I'm goin' to do just like a blind man, stand an' beg for change;

Until these arrestin' officers change my trickin' name."

Refrain: "'Cos tricks ain't walkin'," etc (II).

Reflecting the depth of the Depression in 1930, when even the street-walkers' 'trade' was in sharp decline.



Blind Lemon Jefferson.

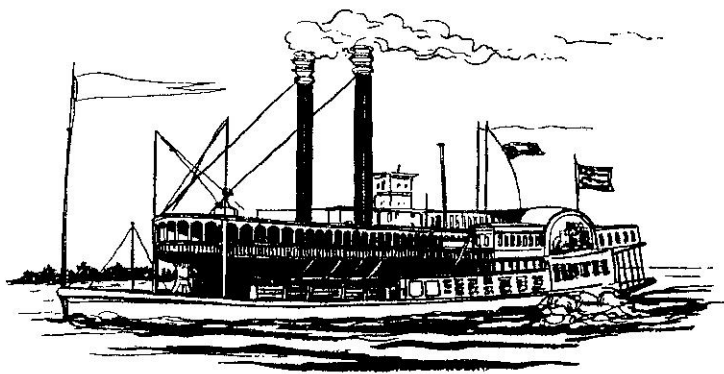
c.1927.

Substitute-swear words seemed to be more popular with singers from the Eastern seaboard; Alabama, Georgia, North Carolina, etc., yet cropped up in blues from Texas, Mississippi and Tennessee from time to time. A perfect example, to illustrate my theory, occurs in a recent book on Bessie Smith by Elaine Feinstein. After singing at wealthy, white, Carl Van Vechten's Manhattan apartment in 1928, the hostess attempts to embrace Bessie as she is leaving. Bessie's response (influenced by much drinking of gin) is the oft-quoted "Get the fuck away from me. I never heard of such shit". Here quoted on p.33 of Feinstein's book. The writer reports that this exchange soon spread all around Harlem, where "blacks delightfully incorporated her words into their own language: 'I never heard such Bessie Smith'. This remained part of

their secret vocabulary, to be kept from 'Ofays'".(12). By 'ofays', Feinstein meant whites, on this occasion. While 'cool cats' in urban Harlem did indeed have a 'secret vocabulary', (jive-talk, etc.), its origins were in the mainly rural South and featured in the poetical properties of the blues; drawing on words like 'mamlish', 'boogiein', etc. It was not just anger and frustration at life in the South, that caused a singer like Papa Charlie Jackson to swear "I got the fakin' blues".

Notes

- I. "Mamlish Blues". Ed Bell (vo.gtr.speech). c.-/9/27. Chicago.
2. "Mean Conductor Blues". ---"---"---"---
3. "Awful Fix Blues". Buddy Boy Hawkins (vo.gtr.). c.-/9/27. Chicago.
4. "Nappy Head Blues". Bobby Grant (vo.gtr.). c.-/12/27. Chicago.
5. Notes to "Alabama Blues" L.P. Origin OJL. I4. Jacques Roche. c.1964.
6. "The Faking Blues". Papa Charlie Jackson (vo.bjo.). c.-/5/25. Chicago.
7. "Pneumatic Blues". Blind Clyde Church (vo.pno.speech). 30/9/29. Memphis.
8. "Hard Road Blues". Buddy Moss (vo.gtr.); Curly Weaver (gtr.). 19/1/33. N.Y.C.
9. "Oh Lawdy Mama". Curly Weaver (vo.gtr.); Blind Willie McTell (gtr.). 23/4/35. N.Y.C.
10. "Mr. Tyree". unk. male vo. acc. poss. gtr or unk. gtr. 1933-37. poss. Greenville County Jail, S. Carolina.
- II. "Tricks Ain't Walking No More". Lucille Bogan (vo.); unk. pno. mid-Dec. 1930. Chicago.
12. "Bessie Smith". Elaine Feinstein. Viking. New York. 1985. p.34.



Theatre Stage-16/4.

Dave Peabody started things off with an unusual choice "Last Fair Deal Gone Down"—a great version with slide guitar, and included an impressive harp solo "Goin' Up The Country". The place was beginning to warm up and Dave set the atmosphere for Honeyboy Edwards with a fine "Walking Blues" on which some of the audience joined in!

Then the main man came on; David 'Honeyboy' Edwards. A son of the Mississippi Delta, he opened with a great "Catfish Blues" which I can only describe as electrifying and unusually, played with some truly haunting bottleneck guitar. Still with the slide, he went straight into "Sweet Home Chicago". He made it all look so deceptively easy and finished this number to rapturous applause. "West Helena Blues" with its 'going back to the country' theme was one of the most moving blues I've heard live for many a year. Intriguingly, he abandoned the slide for his treatment of Robert Lockwood's "Little Boy Blue" complete with smoky vocal. To the stamping of many feet and shouts of "more", Dave Peabody joined in with Honeyboy for "That's Alright" which the latter sung in a style reminiscent of the 1963 version of this Crudup song by John Henry Barbee. Then came "Whose Muddy Shoes Are These?" and "Tell Me Baby". Edwards conveying a slightly archaic feel with his vocal and guitar interplay which sent chills down my spine. The audience loved it. A great success for our man from Mississippi.



After this superb set of blues, Honeyboy Edwards made us feel welcome the minute we walked in his dressing room. Some 76 years young, his latter-day rise to 'fame' has not appeared to have had any effect on him. Son of a sharecropper, Honeyboy seemed like an old friend as soon as we started talking. Very conscious of the in-depth interview that he

had with Dave Peabody back in 1989 ("Folk Roots", Dec.) I tried to avoid the questions put then—from memory—with varying degrees of success:

- M.H. Where were you born, Honeyboy?
 D.H.E. Shaw, 60 miles from Clarksdale on Highway 61. That's in Sunflower County.
- M.H. When did you first start playing?
 D.H.E. In 1928 when I was fourteen.
- M.H. Who were some of the first blues singers you heard?
 D.H.E. Ida Cox, Bessie Smith, Ma Rainey; when they started out on record. I saw Tommy Johnson and Peg Leg Sam—both played in Jackson, Miss. I met Jack Kelly, Frank Stokes out on 78 Highway, and Tommy McClennan.
- M.H. Can you give me any information on Tommy?
 D.H.E. He was 7 or 8 years older than me (this would make McClennan about 32 when he started recording in 1939). I lived with Tommy and his wife, Ophelia, for a while. I knew his kids. He used to go round with Robert Petway (playing gigs).
- M.H. Are any of his family still living?
 D.H.E. He has a son, Bubba (phonetic spelling) living in Chicago.
- M.H. Wow! still alive? How old would he be, Honeyboy?
 D.H.E. He was born, I think, around 1930, somewhere round there.
- M.H. That makes him about 62?
 D.H.E. I guess so.
- M.H. Blues collectors don't know too much about Tommy McClennan. One rumour has it he was once a school teacher.
 D.H.E. Yes, he been a teacher.
- M.H. Did you know Charlie Patton?
 D.H.E. Sure did.
- M.H. You mean I'm talking to a man who met with Charlie Patton and Tommy McClennan—I've just got to shake you by the hand, Honeyboy—(I get carried away sometimes!). Can you tell us a bit about Patton?
 D.H.E. He was a hell-raiser. I knew his Uncle Sherman and Aunt Ida. In '34 he was livin' out of Greenwood way round Holly Ridge (in the Delta). He was a great guitar man like Willie Brown and a strong singer like Willie.

Burnley 4th. **N**ational **B**lues **F**estival **B**urnley 4th. **B**lues **F**estival

M.H. 1934 is the year Patton died?
 D.H.E. Yeah. He died on a Tuesday or Wednesday.

M.H. Your first records were not made until 1942 for the Library of Congress. Had you not thought about recording before then?
 D.H.E. Oh yeah, I wanted to record earlier but never got the chance. When I did get the chance, I missed a record session in 1937!

M.H. I know everybody must ask this Honeyboy, what does the blues mean to you?
 D.H.E. Blues come from the soul an' you always travellin', movin' from one town to another; come from your soul.

M.H. Are there any blues singers left in Mississippi, Honeyboy?
 D.H.E. Still some singers in Mississippi-- young singers in the country, not in the town.

M.H. Thank you, Honeyboy, it's been great meeting and talking with you.
 D.H.E. Thank you--it's been my pleasure.

Honeyboy Edwards revealed some startling facts in this 20 minute interview. So how about some U.S. researchers checking out Chicago for Bubba McClellan and the rural Delta areas in Mississippi for some new blues singers?? Honeyboy also proudly informed me that he had done a number with Fleetwood Mac and Big Walter Horton on harp. The pleasure was all mine, David 'Honeyboy' Edwards.



Acoustic Stage-16/4.

Although people complained of non-blues sounds coming from the Shuttle Bar now and again (including me)--country music at a Blues Festival?? this was seldom the case in the Acoustic Bar. The high standard of performers consistently impressed me.

On Friday, after a late start, two of the Swamp Stompers kicked off with great slide, vocals and harp playing. and "Can't

Be Satisfied". They followed up with an unusually slowed down version of "Bottle Up And Go". Ringing the changes, we were then offered a vocal/harp solo "Down The Road" as a "sort of field holler". You need a 'deep down in theguts' feel for this, and that is exactly what we got-- great vocal!

Some gremlins crept in to the P.A. but after excellent 'doctoring' by Lee our man into technology, Pete Flanagan started with a wistful "Stack O'Lee" and followed up with a spirited version of "I Couldn't Help It" from Allen Shaw. An unusual "It Hurts Me Too" sans slide- but some fine pickin'. Plus his best number, "John Henry". By far his best vocal, he made this well-worn song sound fresh as he sung with the slide guitar tuned to his voice. That's the way they did it--uh-huh.



Next, with guitar and tenor sax acc. behind her, Lindsay Smith knocked the people out with her ringing vocal on "Lover Man Where Can You Be". Better come man, that lady sounded mean--mm-mmm!! Some groovey laid-back sax work on this one. She followed this with a belting "Sweet Home Chicago" with Tommy doing some great blowing on harp. They finished with a rocking harmonica instrumental-- great set.

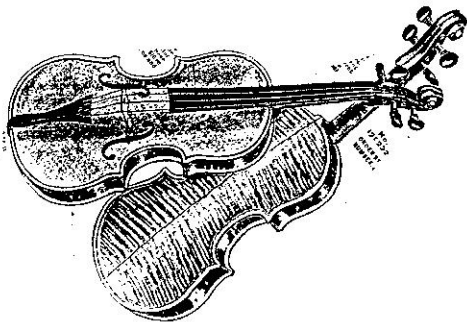
Dave Smith sings from the heart and with his steel guitar offering some off-the-beaten track selections. These included an excellent version of the Bo Carter no. "Who's Bin Here?" and really let rip with a raucous vocal on "Love Her With A Feeling". You sure sang with a feeling, Dave.

The high standard of sensitive slide guitar we have come to expect from Long

Burnley 4th. National Blues Festival Burnley 4th. Blues

John Slider continued with some beautiful versions of early Muddy Waters' blues, Johnson's "Come On In My Kitchen" and a self-penned instrumental "Redcar Rag". After a fine "Big Road Blues", from Tommy Johnson, John changed the mood with a low-down vocal on John Lee Hooker's "Ground-hog Blues".

Pushing the tempo up, just a little were the twin guitars of Mike Jackson and Pete Bolton with "Salty Dog"; their powerful attack pointing to obvious experience in street-singing. A superb "Sporting Life Blues" was followed by another traditional song "Corinne Corinna". They slowed things back down with an original variation of "St. James Infirmary" which was no mean feat. After an excellent "How Long, How Long Blues" from Leroy Carr, they finished with "Candy Man" featuring twin guitar work which recalled Frank Stokes/Dan Sane and Memphis Minnie/Kansas Joe. Good---good!



They just keep on comin'. Next, we had John Dixon who featured mostly his own material. Playing the hell out of his old steel National he did "Medicine Man" and then a fine, slow blues. I asked him what he called it. "Another Slow Blues" came back the witty reply--nice one, John. Then he upped the tempo several notches and gave us "Kalamazoo Rag" with some really superb picking. He finished with an excellent "I'm Livin' On The Blues Line", a fascinating anti-social blues. Blues from the top drawer--yeah!!

Then up stepped a young harp player called Des who got everybody rocking with

his first instrumental and offered a fine original approach on his second. He gave no titles and would play no more, disappearing into the crowd. Due to horrendous traffic problems, Ewan Blackledge could only fit a couple of songs in before the place closed to get ready for the evening. He was obviously upset about the whole situation and it came through in his superb version of Blind Willie Johnson's "You Gonna Need Somebody On Your Bond". Playing some chilling slide this was followed by "Diving Duck Blues" and was of the same high order. A great close to the afternoon's blues.

Acoustic Stage-17/4.

Saturday got off to a rocking start with the Jaybirds who featured dazzling twin guitars on "Papa's Getting Hot" and an instrumental version of Blind Boy Fuller's "Jitterbug Rag". They also included a Ruth Willis number "Man Of My Own" (called "Girl Of My Own" for obvious reasons, said Steve) and a driving "I Can't Be Satisfied" with beautiful controlled slide from Pete. Great start, guys--I mean MMM!!

Two guitars, harmonica plus a singer made up the Blue Cellar Blues Band. They did "Hard Times" with lovely guitar which sounded like a cross between Lonnie Johnson and Django Rheinhardt! Then came "Sitting On The Dock Of The Bay" with some ingenious harp doing the 'whistling'! Although sometimes veering towards "blues-rock" as somebody commented--it was a fine set.

Opening with a 'cakewalk' called "Cock-atoe Walk", Gypsy Dave Smith treated us to a beautiful selection of mostly self-penned items. Playing thrilling bottleneck guitar and including a tribute to his wife "Sweet Jaqueline" which rivalled the notorious alternate take of "Shave 'Em Dry" by Lucille Bogan! The audience lapped it up. This is truly the Blues. Other highlights of this superb set were an original adaptation of "Nobody Knows You When You're Down And Out" with slide; the audience singing along with the chorus.

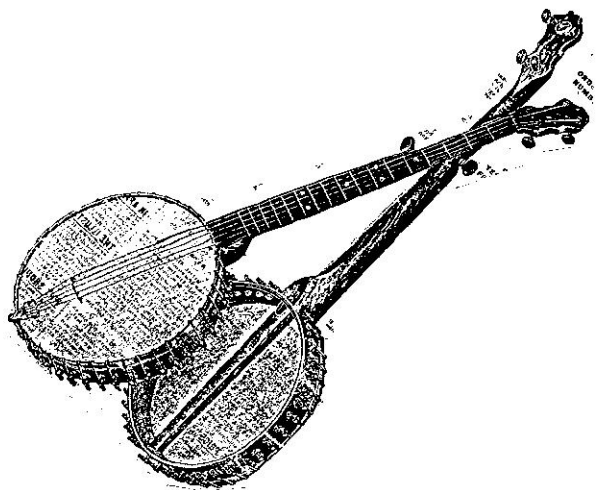
He finished with a wickedly humorous monologue to a Delta-style rhythm, he called "No Rest For The Wicked".

To counterbalance the 'sinful' side of life, appropriately the first item by Raphael Callaghan was a great "Heaven Is My View" sung acapella and included spine-tingling falsetto. Then back to the devil with a great original "If I Feel Tomorrow" with telling slide guitar. Christine joined in on bass guitar for another original "Keep On Knockin'". Featuring unusual slide (his own tuning) on a rockin' version of K.C. Douglas' "Mercury Boogie", Raphael kept the pace hot with some mean harmonica on his adaptation of a Tampa Red song which he titled "Brand New Boogie". Fine blues my man!

Some more excellent harp from Billy Newton who backed Neil Dalton on vocal/guitar; on which the latter played slide so sparsely it left you wanting more. After the Hustle Cats storming boogie piano opener, featuring Bill Roberts, Neil and Billy joined him in backing Mike Atherton's vocal on "Bad Dream Blues" which threatened to cave the roof in!! They took the blues by the scruff of the neck which is how Little Boogie Machine No.2. (now the Low Cats) picked 'em up. Ignoring the sometimes troublesome P.A. they did "Bring It On Home" with extra support from Charlie 'Bad Boy' Mitton on ice-cream cone kazoo! A great set with a 'mystery train' number and finished with a humorous anti-poll tax blues. The blues make you happy too!!

More humour from Jet Martin plus more fine slide work while playing a bass drum with his foot. Jet also showed us some fine picking on "Prodigal Son" otherwise Robert Wilkins' "That's No Way To Get Along". With the 'runnin' late blues' we next had Allan Jones who played excellent and driving guitar and sang with a lot of feeling, plus covering little-known blues like William Moore's "One Way Gal" and Tampa Red's "Kingfish Blues". Only the second woman blues singer in the Acoustic Bar this year, was accompanied by piano and guitar; collectively "Those Three Over There". Leslie Chambers has a strong expressive voice and her version of

Memphis Minnie's "Nothing In Rambling" was the best since Jo-Ann Kelly's- that good! With that voice and a great personality, Leslie made her last song "Women Be Wise" an old vaudeville-blues by Sippie Wallace, really come alive-and how! The audience went potty and wanted more-sadly we were now practically out of time-but Leslie Chambers will be back; seems like in '92 it's Angela Brown an' you, baby! Pete Johnson on guitar had a hard act to follow but did a great job with a superb Son House blues followed by "Stormy Weather" with slide guitar. Next came "Shine" which was "written by a Negro for the Negroes" as Pete said. Starting with a semi-spoken intro. he tore into a frenetic vocal with the guitar notes almost a blur-we loved it. After "Groundhog Blues" he finished with a dedication to his friend who had died earlier this year. A moving tribute and finish to the Saturday session.



Acoustic Stage-18/4.

Another one-man band, "Little Big Band" opened with two driving blues. Complete with bass drum, hi-hat cymbal, harp and steel guitar, he included part of "See That My Grave Is Kept Clean" and "The Reefer Man" with the force of a 3-piece combo! On his version of "Stack O'Lee" he imitated the police car siren on the harmonica! Charlie 'Bad Boy' Mitton did some hilarious numbers with a broken E string and a finely picked "Key To The Highway." Andrew did a good "Titanic" with guitar, while Tim Waits featured a couple of rockin' an' whoopin' blues on his harp.

ELECTRICALLY RECORDED
Vocalion Records

Pete Oakley and Robin Walton then proceeded to tear the place apart. Robin's harp weaving all around Pete's guitar as they did a heavy "Gamblin' Man Blues". Then Pete produced his masterpiece "Delta Slide" which starts off with relaxed, way-down-in-the-alley slide and builds and builds 'til his fingers look like one-a-crazy-instrumental; he's a fool with that guitar, man! This was followed by the pair doing an equally frenetic "Diggin' My Potatoes" with Pete hitting the box all over the place-pure magic, guys.

Then there was a young Canadian, John, who bravely attempted a version of Peg Leg Howell's 1926 recording of "Coalman Blues" and the first I've heard since the original. This song, almost a pre-blues, contains a mess of complex finger-picking and John came close to pulling it off--good on you, my friend. He then switched to the harp and sang an improvised blues on the spot, with Andrew on guitar. Singing about singing the blues at the Burnley Blues Festival!! Now that IS the blues.

Bottleneck man, Roger Higgins pushed the temperature back up with searing renditions of "Walking Blues" and "Nobody's Fault But Mine" (the Johnsons--Robert and Blind Willie, respectively). Followed by an impassioned vocal on an anti-tobacco theme "I'm A Fool For A Cigarette", and a cracking version of Robert Johnson's only "hit" "Terraplane Blues". Roger, you played some of the meanest and low-down slide I ever heard you play; your best solo set, yet!

We had a mellow "Help Me" from Al and Leigh featuring excellent harp, guitar and a vocal delivered with feeling. They were joined by an unidentified second harp player for a self-penned item "D.J.B. Blues" which

highlighted a spirited vocal and some tasteful slide guitar. This final session closed with a great rockin' "Going Down Slow" from Truffle Pig and a line-up of harmonica, guitar and upright bass.

Everybody knew they had heard a whole mess of blues over the weekend, as with the high calibre of performers we had seen and heard, acoustic blues (and that is early blues) is surely coming back into its own. Yeah!!

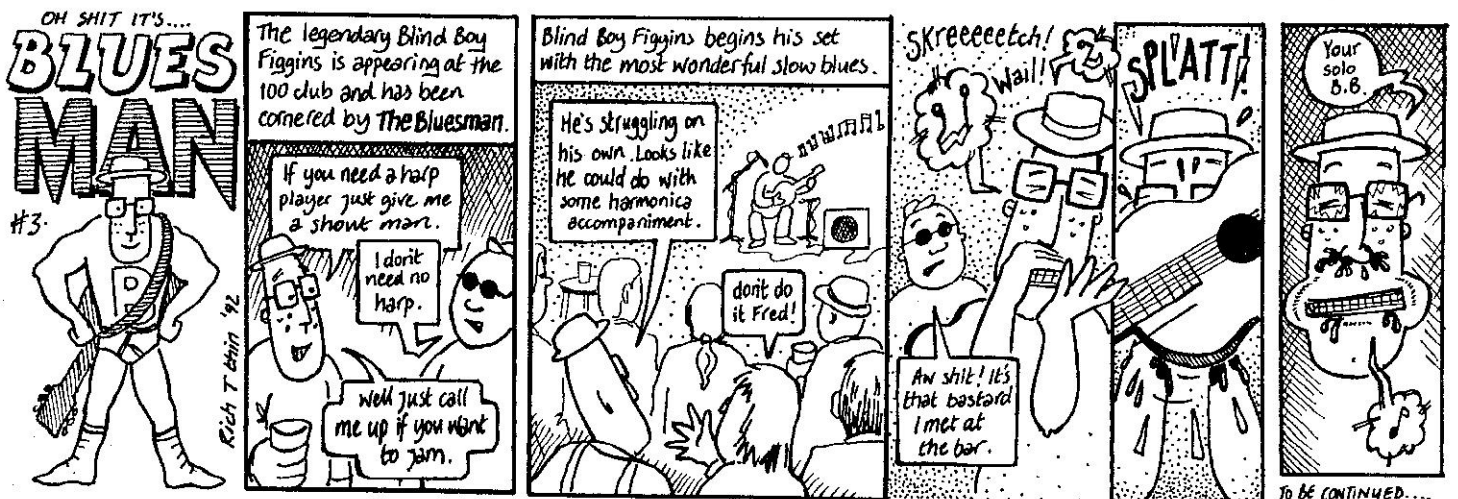
"Women's Blues--Part 3"

Women in the blues were as proud and aware of their sexuality, quite rightfully, as the men. As "Moanin'" Bernice Edwards stated to her 'wandering' lover, "I'm gonna get just like you, papa," (see Part I). Titles such as "Strut Yo' Puddy" and "I Want Plenty Of Grease In My Frying Pan" by Rosa Henderson and Margaret Carter, respectively, abound in the early blues. These examples are in the vaudeville-blues vein while more 'earthy' and rural styles are to be found in recordings by Nellie Florence and Alice Moore, to name but two. To the accompaniment of Barbecue Bob's plangent 12-string guitar, Nellie brags:

"Men, they call me oven, they say that I'm red-hot. (x2)
They say I got somethin', the other gals ain't got."

Followed by Charlie Lincoln's (Bob's brother) raucous and demoniac laughter. This so tickled Ms. Florence that prior to repeating the verse later, she almost inaudibly, requests Charlie for "'nother!". She finishes with these lines:

"One John's in the city, one lives up on the hill. (x2)
But the man I love, he lives down in Jacksonville." (I).



Nellie Florence was from down in Florida (Jacksonville being one of that State's cities), while 'Little' Alice Moore came from one of the big blues centres in the thirties, St. Louis. Claiming the same sort of sexual potential as Nellie Florence, she sang:

"These men, these men, they just wont let me be. (x2)

I'm gonna pack my suitcase an' beat it back to Tennessee."

"When you get too many men, you can't even sleep at night. (x2)

Every time you step out on the street, some of them wants to start a fight."

As they'll "beat you an' keep you in trouble too", Ms. Moore says to her women listeners:

"So take my advice, girls, don't have too many men. (x2)

You will have to go to the hospital, so (they) will be your doggone end."(2).

While from another great blues centre, Memphis, one Minnie Wallace claimed "A woman with the strut can always get a man". She advises her sisters:

"It ain't no use for you women always in a rut,

Just cuddle up to your man an' do your wicked strut." (3).

Probably Milton Roby supplying some sensual and low-down fiddle, as Will Shade on harmonica, weaves skilfully between Minnie's sultry vocal lines. Roby was a sometime member of the Memphis Jug Band in the late 1920s, which was fronted by Shade.



Memphis Jug Band c.1927.

It is the Memphis Jugs who ooze their way through the backing to Hattie Hart's seductive vocals. One of the finest blues singers, she tells of the 'yo-yo' in her steaming "Memphis Yo Yo Blues":

"If you don't believe I can yo-yo, watch me wind my spring,

Come here daddy, an' make the yo-yo sing.

Mama knows daddy, is kinda tight in everything."

"Bring your yo-yo, wind the string around my thumb,

Mama knows just how to make the yo-yo hum.

Bring your yo-yo, daddy, an' we will have lots o' fun." (4).

Meanwhile back in vaudeville-blues territory, Cleo Gibson (sounding remarkably like Bessie Smith) boasted "I've got Ford engine movements in my hips, ten thousand miles guaranteed", in 1929. A year later, a more lightweight singer, Iessie Ringold, gives her man (who is much older than her) the old heave-ho, as she tells him "You'll miss my so-and-so, what gave you so much trouble", and "you done got too old to do the things you should". After announcing "Listen here Bill Jackson, I'm really tired of you" she really puts the boot in:

"Why, here you are, fifty-nine an' I'm sixteen an' full of spice.

An' if you want me to love you, honey, you've got to treat me nice.

So let me miss you, papa, 'cos we can't agree,

An' if you never come back it will be soon enough for me."(5).

Whip It To A Jelly", as Paul Oliver says, "...is really an erotic song and is sung-by Yack Taylor for instance-at a cheerful, fast lick". Taylor made her record in 1941 and was probably influenced by a Tampa Red side from 1929 "Jelly Whippin' Blues", taken at similar tempo. But back in 1926, Clara Smith "Queen of the Moaners", slowed it right down and made the song fairly sizzle with sexual excitement with a hint of danger!



Clara Smith, 1923.

"Jet black gal, long an' slim,

When she whips it, it's too bad, Jim.
 Lord, she whips it to a jelly, an' stir
 it in a bowl,
 Now you whip it to a jelly, if you like
 good jelly roll."

"I wear my skirts up to my knees,
 An' whip that jelly with who I please.
 Oh! whip it to a jelly, mmmmmmmmm-mmmmm-
 -mmm;
 Mmmmmmmmmmm-mmmmmmm-mmmmmmm-mmmmmmmmm."
 (6).

Lem Fowler playing some deliciously doomy piano in perfect keeping with Clara's 'moaning'. Not only did she sing it but she also wrote it. The blues are ever-topical and in the last verse there is an air of defiance in face of the 'establishment'. Women's fashions had decreed a dress length almost touching the ground for many years, in the South. In the late '20s "nehi dresses" were becoming popular, much to the anger of black religious circles; Clara who was from South Carolina, was cocking a snoot at them. Interestingly, both Minnie Wallace and Clara Smith impose a little self-censorship by including a 'cover-up' verse referring to a new kind of dance--possibly to ensure issue of the records. But there is no mistaking the sexual content.

However, Lillian Glinn hasn't got dancing on her mind:

"I never get tired of lovin', 'cos he's
 got all I need. (x2)
 I want my lovin' ten or twelve times a
 week." (7).

This singer spent the best part of her earlier life in Dallas which had a thriving blues scene in the 1920s and '30s. Also from Texas was another fine singer in the 'classic' or vaudeville-blues style. Rediscovered in the 1960s, Sippi Wallace had lost none of her tremendous singing power. Back in 1929 Sippi or Sippie recorded the definitive version of a blues she had first cut in 1926:



"I hear everybody saying, that
 I'm tight in everything I do;
 I got all the men crying, I'm
 a broad that never feels blue.
 All I want is a good man, and I
 will make him happy too."

Sippie-1966.
 As I saw her on a Folk
 Blues Festival.
 "If you a married man you ain't
 got no business here;
 'Cos when you out with me I
 might make your wife shed tears.
 'Cos I'm a mighty tight woman,
 and there is nothing that I fear."
 (8).

References

1. "Jacksonville Blues". Nellie Florence. 21/4/28. Atlanta, Ga.
2. "Too Many Men". Alice Moore. 25/3/37. Chicago, Ill.
3. "The Old Folks Started It". Minnie Wallace. 23/9/29. Memphis, Tenn.
4. "Memphis Yo Yo Blues". Hattie Hart. 4/10/29. Memphis.
5. "Be On Your Merry Way" Iessie Ringgold. 22/1/30. New York.
6. "Whip It To A Jelly". Clara Smith. 25/5/26. New York.
7. "Shreveport Blues". Lillian Glinn. 6/12/29. Dallas, Tex.
8. "I'm A Mighty Tight Woman". Sippie Wallace. 7/2/29. Chicago.

Next time--spotlight on Lucille Bogan.



Obituary Blues

In April, one of the last of the greats in the country blues, died at the age of 76; Johnny Shines. Blues researcher Tony Russell tells us he died on 20 April, in THE obituary for this bluesman, in the "Guardian". I do not intend to duplicate the excellent tribute paid to Shines by Russell. Instead, I would like to voice some thoughts that came to me while playing his Testament L.P. "Standing At The Crossroads", recorded on 11th. and 17th. Nov. 1970, in Altadena, Calif. And later after seeing the T.V. documentary "The Search for Robert Johnson" on Channel 4.

On first learning of Shines' death I played the Testament L.P. right through. On previous hearings I had 'detected' the spirit of Robert Johnson on some titles--but now that Johnny's spirit has joined his, their blues seemed to mix and intertwine in an

(cont'd on p.14.)

Well, it's nice to bring a musicological (heyyyyy!!) note to proceedings here in "Acoustic Blues". The Jaybirds are Steve Conway on guitar and mandolin; and Pete Williams on guitar and harmonica. Hailing from Bradford, they turn out the finest of rural blues you are likely to hear in the U.K. or any where else!

Their musical transcription, reproduced below, is based on a traditional arrangement to be heard on a Big Bill Broonzy recording--details of which follow.

"Papa's Gettin' Hot". As "Big Bill Johnson" (Big Bill) vo.gtr.; Frank Brasswell lead vo.gtr.speech. Friday, 2/5/30. Richmond, Ind. Matrix no. I658I. Original issue: Champion I60I5, Varsity 6038. Varsity as the Mellow Boys. (Detail from: "Blues & Gospel Records 1902-1943", R.M.W.Dixon & J.Godrich. Storyville. 3rd. Ed. Fully Revised. 1982.).

1st GUITAR (CAPO 4). PAPA'S GETTING HOT. TRAD ARR. THE JAYBIRDS.

Handwritten musical notation for the first guitar part, starting with a C chord. The notation shows a sequence of chords: C, F, C, F, C, F, C, F, C, F. The notes are written on a six-line staff with fingerings and accents.

Handwritten musical notation for the first guitar part, continuing with C and G chords. The notation shows a sequence of chords: C, G, C, G, C, G, C, G. The notes are written on a six-line staff with fingerings and accents.

Handwritten musical notation for the first guitar part, continuing with a C chord. The notation shows a sequence of chords: C, C, C, C, C, C, C, C. The notes are written on a six-line staff with fingerings and accents.

Handwritten musical notation for the second guitar part, starting with an open guitar. The notation shows a sequence of chords: A, E, B7. The notes are written on a six-line staff with fingerings and accents.

Handwritten musical notation for the second guitar part, continuing with an E chord. The notation shows a sequence of chords: E, E, E, E, E, E, E, E. The notes are written on a six-line staff with fingerings and accents.

unearthly and eerie fashion. Especially on numbers like "Hoodoo Snake Doctor Blues", "It's A Lowdown Dirty Shame" and Johnson's "Kind Hearted Woman". On the last title, Johnny Shines' falsetto verse sent chills down my spine and rivalled that of the original. Like Johnson, whom he travelled with in the mid 1930s, he felt the compulsive urge to 'ramble'. On "Baby Sister Blues" he prophetically sings:

"Enjoy me while I'm here, baby, I can't stay in one place too long. (x2)

I got those Railroad Blues, baby, an' I got to be movin' on".

The eerie feeling I had, persisted when listening to the unique lyrics of "Hoodoo Snake Doctor Blues" where he creeps up to his house, only to find his lover is sick and in attendance of a "doctor":

"I know sick people need quietness, so I didn't dare open up my trap. (x2)

I know Doc. was a hoodoo man, when I saw that huge snake lying in her lap."

He included some shivery bottleneck guitar which served to heighten this atmosphere even more. Even on the record sleeve it made me look twice when it stated it was originally released in 1966. Four years before this Shines session took place! The Testament L.P. was re-released by the Origin Jazz Library and OJL were one of only a handful of pre-war blues labels in the mid-1960s. Presumably a printers' error--still???



Johnny Shines. 1992.

On the T.V. programme "Searching for Robert Johnson", Johnny Shines stated "sometimes I feel his spirit is with me when I play". Bearing in mind my listening experience above, which was at least a week earlier, this definitely made a cold chill run down my spine!

Born in a suburb of Memphis, Shines sometimes portrayed a dry humour. Of Johnson he said "He liked to talk a lot- I did not", and when John Hammond Jr. asked him "Did Robert Johnson drink a lot?" Johnny replied "No, just whisky"!!

During a further session of recording in 1974, Shines cut his version of "Hell-hound On My Trail", which he called, oddly, "About My Wish". He sang:

"It's one step to Hell, one step to Hell, one to my baby's door; mmmm-mmmm, one to my baby's door. It's one step to Hell, one step to Hell, one to my baby's door; mmmm-mmmm, one to my baby's door. I guess I'll take two steps, I can't be mis-used no more; mmmm-mmmm, can't be mis-used no more."

Greatly extending the lyrics in this, the finest interpretation since Johnson's. Shines brings the hellhounds into the last verse, transforming Johnson's statement of terror into a heart-rending plea for his very existence:

"I got to run for my life, run for my life, please don't let me fail; I got to run for my life, run for my life, please don't let me fail; mmmmmmm-mmmmm, please don't let me fail.

I got to keep on movin', Hellhounds on my trail; mmmmmmm-mmmmmmm, Hell-hounds on my trail".

Pete Welding wrote the sleeve notes for the "Crossroads" album and said "Shines is no mere imitator of Robert Johnson... (but) is a major, original worker in the rural blues tradition,". We are more lucky than "Baby Sister", we can keep on enjoying Johnny Shines via his intensely beautiful and moving, recorded heritage that IS the Blues. You didn't fail, Johnny, Baby.

Albums in text

- 1. "Standing At The Crossroads" Testament T-222I. 1970?
- 2. "Country Blues" Xtra II42. 1974.

"HOW TO CHOOZE, BLOOZE"

Some more goodies that are recommended to comparative newcomers to the early blues (see also "A.B." No.2). As usual these are all vinyls but should be available in C.D.

1. "QUEENS OF TEXAS BLUES" (1928-1929).

Document DLP 556. BETTER BOOT THAT THING-Tk.1/KATY BLUES-Tk.2/MEAN OLD JACK-STROPPER BLUES/OLD BLACK MARY/KEY TO THE BUSHES BLUES/BOGY MAN BLUES/ MEAN OLD MASTER BLUES/WHISTLING WOMAN BLUES/T.B. MOAN/FORT WORTH AND DENVER BLUES/PENITENTIARY/FRYIN' PAN SKILLET BLUES/GOT CUT ALL TO PIECES/BETTER BOOT THAT THING-Tk.2/KATY BLUES-Tk.1(Bessie Tucker)/WRONG DOIN' DADDY/ELM STREET BLUES/MR. FORTY-NINE/GOODBYE RIDER.(Ida May Mack-Alt.takes). One of the top twenty pre-war blues albums. With Magpie PY-1815 gives you complete issued output.

2. "ALABAMA HARMONICA KINGS" (1927-30).

Wolf WSE 127. TOUCH ME LIGHT MAMA/FRISCO LEAVING BIRMINGHAM-Tk.2/Tk.3/THE ESCAPED CONVICT/MIDDLIN' BLUES.(George 'Bullet' Williams)/POLICE AND HIGH SHERIFF COME RIDIN' DOWN(Ollis Martin)/AIN'T GONNA LAY MY 'LIGION DOWN/TROUBLED 'BOUT MY SOUL (Frank Palmes)/MY JELLY BLUES(Bertha Ross)/MILL LOG BLUES/AH'M SICK AND TIRED OF TELLIN' YOU(TO WIGGLE THAT THING)/MAN TROUBLE BLUES/TRUNK BUSTED)SUITCASE FULL OF HOLES/I'M GONNA CROSS THE RIVER OF JORDAN-SOME O' THESE DAYS/NO MORE GOOD WATER(CAUSE THE POND IS DRY)/MISTREATIN' MAMA/SAVE YOUR MONEY-LET THESE WOMEN GO/COFFEE GRINDER BLUES/MAN TROUBLE BLUES-1930(Jaybird Coleman).

Some of the finest and most archaic harp on record, and unless you have loads of L.P.s on Roots and Origin you will only duplicate Coleman's duet with Ollis Martin on "Jordan". Rated alongside the Tucker/May Mack album.

3. "THOSE PRISON BLUES".by Robert Pete Williams.

PARDON DENIED AGAIN/THIS WILD OLD LIFE/TEXAS BLUES/UP AND DOWN BLUES/I'M BLUE AS A MAN CAN BE/LOUISE/BLUE IN ME/I GOT THE BLUES SO BAD/COME HERE BABY,TELL ME WHAT IS WRONG WITH YOU. Arhoolie 2015. Recorded whilst on parole from the State pen. in Louisiana, outside his home, Williams is a unique guitarist and at the time of this recording (1959-60)very emotionally intense. This can be draining on the listener, but so rewarding. If you think you get low-down, try

"Up And Down Blues". Recommended!

4. "HOTTEST GAL IN TOWN" (1936-37), by Lil Johnson. THAT BONUS DONE GONE THRU/GET 'EM FROM THE PEANUT MAN(HOT NUTS)/SAM)THE HOT DOG MAN/RUG CUTTER'S FUNCTION/MY STOVE'S IN GOOD CONDITION/HOTTEST GAL IN TOWN/LET'S GET DRUNK AND TRUCK/BLACK AND EVIL BLUES/YOU'RE JUST A CREAM PUFF/I'LL TAKE YOU TO THE CLEANERS/RIVER HIP PAPA/GOOFER DUST SWING/TAKE IT EASY GREASY No.2/STAVIN' CHAIN/TAKE YOUR HAND OFF IT/WHEN CAN I GET IT/BROKEN-HEARTED BLUES/SO LONG; BABE, I'M GONE.

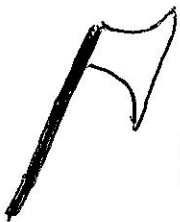
Good-time blues belted out by the sultry-voiced Lil Johnson. Not essential but if you like blues that's hot and swinging, check it out. Some great acc. from Black Bob, Myrtle Jenkins, Blind John Davis,etc.(piano; "Mr. Sheiks", Lee Collins,(on tpt.), Big Bill Broonzy on guitar, et al.Document DLP 516.

5. "WASHBOARD SAM". Blues Classics BC 10 MAMA DON'T ALLOW/NASHVILLE, TENN. BLUES/MAMA DON'T ALLOW No.2/BIG WOMAN/WE GONNA MOVE/BACK DOOR/LOWLAND BLUES/OUT WITH THE WRONG WOMAN/SAVE IT FOR ME/LEEVEE CAMP BLUES/LOWDOWN WOMAN/I'M GOING TO ST. LOUIS/LOVERS LANE BLUES/FLYING CROW BLUES/DIGGING MY POTATOES.

Tough urban blues from pre-war Chicago. All titles recorded between 1935-1941. Best Sam around with grainy vocals, and punchy acc. with washboard, Big Bill, Memphis Slim, etc. Recommended.

6. "BLIND WILLIE McTELL-The Early Years (1927-1933). Yazoo L-1005. BROKE DOWN ENGINE BLUES/MAMA T'AIN'T LONG FOR DAY/GEORGIA RAG/LOVE CHANGING BLUES/STATESBORO BLUES/STOMP DOWN RIDER/SAVANNAH MAMA/TRAVELIN' BLUES/DRIVE AWAY BLUES/WARM IT UP TO ME/THREE WOMEN BLUES/WRITING PAPER BLUES/SOUTHERN CAN IS MINE/TALKIN' TO MYSELF.

You wanna know about the blues?--- Well this is IT! Willie's 12-stringer swings on the rags and stomps but will chill your soul on slide no.s like "Mama T'Ain't Long Fo' Day", "Three Women Blues". And this is the original "Statesboro"---get it!



M

e a question ("Gotta Query Blues").

Rich (our celebrated cartoonist), otherwise known as "The Thin One" wants the words to a verse of "Cocaine Habit" by the Memphis Jug Band from 1930. I include the preceding verse also:

"I went to Mr. Limon's in a lope,*
Saw a sign on the winder, says 'No
More Dope';

Ref: Hey, heyy, honey, take a whiff on me

"If you don't believe cocaine is
good,

Ask Elmer Rose an' Ginger Wood;

Ref: Hey, heyy, honey, take a whiff on
me."

*at a trot.

Interested to hear your comments, Rich.



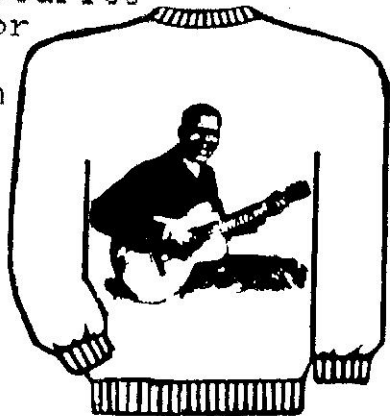
contact: Alex Phillips
10. Dallas Road.
Lancaster
LA1 1TN

Tel: (0524) 841286

QUALITY GARMENT PRINTING

Have your favourite
blues photo or
picture
reproduced on
a T-shirt or
sweatshirt
from just £8
(plus p&p)

Call now for
details.



**SPRINT STAR - FOR ALL YOUR
GARMENT PRINTING NEEDS**

Subscription Rates

U.K. (4 Issues).....£4.00 + £1.40.(p&p).
Overseas.....£4.00+ £6.00.(p&p).

Advertising Rates

SMALL ADS £1.00 (FOR FIRST 25 WORDS THEN 10p
FOR EACH EXTRA WORD).

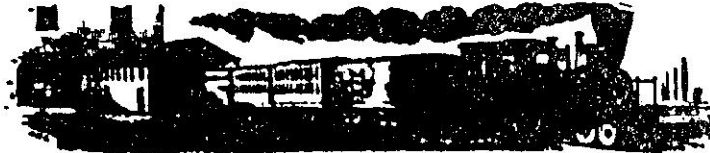
1/4-PAGE AD. £5.00. FULL PAGE £10.00.

ALL ADS. TO BE PAID IN ADVANCE.
CHEQUES/P.O./MONEY ORDERS MADE PAYABLE TO
MAX HAYMES.

Contributors: Steve Conway.
Pete Williams. ("The Jaybirds")
Cartoon: Rich 'T' Pinn.
Drawings: (p.p.4. & 7.). Ditto.

Letters, articles and blues queries are
welcome. ACOUSTIC BLUES No.4. due Sept.
I should be in Mississippi by then--YEAH!

G R E A T
NORTHERN AND EASTERN ROUTE FROM ST. LOUIS!



ILLINOIS CENTRAL
AND
ST. LOUIS AND TERRE HAUTE RAIL ROADS.

Through to Chicago without change in splendid State Room Cars!

The special attention of Passengers is called to the many advantages of this Great American Central Route, running through many of the principal business cities of the North and North-East.

The Line from St. Louis to Chicago is supplied with Magnificent State Room Cars, enabling the passenger to retire to bed and take a comfortable night's sleep whilst rapidly pursuing his journey. The Roads are Level, Smooth and Safe, and all connections are made in Union Depots, thus avoiding long and tedious Omnibus rides at points where changes are made.

TWO EXPRESS TRAINS DAILY!

Omnibuses call at the Hotels, Rail Roads, Steamboats and Private Residences, Free of Charge, and leave the Office, No. 50 Fourth Street, for the Cars, as follows:

MORNING EXPRESS AT	- - - - -	9.00 A. M.
LIGHTNING EXPRESS AT	- - - - -	4.00 P. M.

FARE AS LOW AS BY ANY OTHER ROUTE.

TICKETS FOR ALL POINTS EAST AND NORTH!

TO BE HAD AT

No. 50 Fourth Street, St. Louis, Mo.

JAS. CLARK, Master of Transportation, Chicago.

W. P. JOHNSON, General Ticket Agent, "

M. HINMAN, JR., General Agent, St. Louis.

An early advert. c.1856, for the Illinois Central R.R., some 5 years after its inception. The I.C. figured in the blues more than any other railroad.