

# ACOUSTIC BLUES

WINTER 1993

NO. 6

£1.00



## "Gutter Man Blues"

by  
*George Hannah*

**H**ES a bad, mean Gutter Man—especially with the women and they'd better beWARE! George Hannah, a new Paramount artist with a fine deep voice, has made an exceptionally good record in this "Gutter Man Blues". Ask your dealer for No. 12788, or send us the coupon.

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# Paramount

The Popular Race Record  
ELECTRICALLY RECORDED

From the Chicago Defender, July 20, 1929



A cypress grove just outside Scott, Miss. in the heart of the Mississippi Delta. Inspiration for Skip James' chilling "Cypress Grove Blues" of 1931 vintage. Jan. 1993. (M.H.)

# "ACOUSTIC BLUES"

WINTER 1993

No.6

£1.00.

EDITOR---MAX HAYMES

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## EDITORIAL

Well,winter done rolled around once again. This edition of "A.B" is a little bigger - but still the same price! We have readers on both sides of the Atlantic,and a copy of "Acoustic Blues" goes into the Blues Archives in the University of Mississippi - in the heart of Blues Country! That is thanks to Bill Ferris(the 'Blues Doctor'),Director of The Center for the Study of Southern Culture. Good on you,Bill,and all at the Center which is housed in the beautiful Barnard Observatory. Festive greetings, good people.

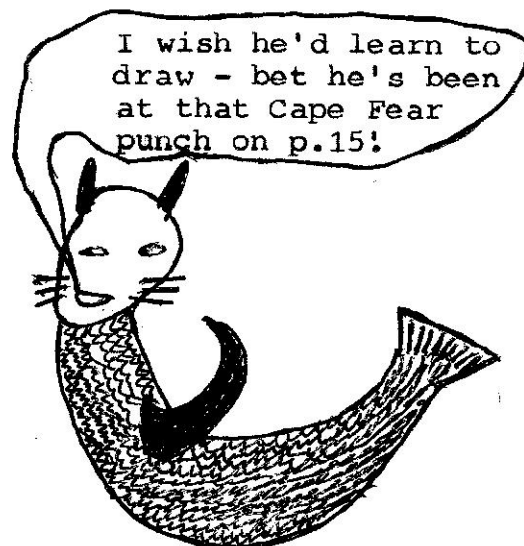
Wanda and I would also like to wish Bill and Jimmy "A Happy Christmas",and all at the Square Book Shop in Oxford,Miss. That is one cool store - it has books that cooks!! - blues-wise,that is.

"A.B." No.7 is due out on March 1st. 1994. Coming up for the Burnley National Blues Festival again. My,my,don't time fly! Hopefully,I will be involved with the Acoustic Stage this year. So might be booking some of blues-singing cats - from Mississippi too? Maybe! In the meantime,check out my piece on Acoustic Blues Clubs here in the U.K. on page 16 of this issue.

Hope you-all have a bluesy Christmas.



Part of advert. for the 1st.blues record - "Crazy Blues" by Mamie Smith in Aug.1920.



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ALTERNATIVE ACOUSTIC BLUES FESTIVAL AT JIM'S CAFE-  
COLNE, 1993.

**W**ell, this year, as it was the unofficial acoustic blues venue, Jim had a huge flag of a skull & crossbones draped over the front of his cafe! Ahrrrrrrrrrrr-where be 'awkins, Jim lad?? and other sundry Robert Newton pirate-type mutterings!! Alternative and unofficial it might have been, but all the best blues happened right here and didn't cost you a cotton pickin' thang. Here are just some of the magic moments shared over the three day festival.

**A**t last women blues singers/musicians are standing up to be recognised. Lynn Breeze did two great numbers including a full-blooded version of the Ida Cox song "Graveyard Dream Blues", also recorded by Bessie Smith in the same year (1923). Despite this awesome competition, Lynn's version oozed with confidence and she stamped her own personality on the song. An added bonus was the tight guitar/harp sounds of the Hell Hound Blues.

**T**hen there was Christine who made up her own blues as she went along!! Magnificent impromptu performances, variously backed by her brother Dylan, the Southern Diving Ducks (from Broadstairs in Kent), Hell Hounds (again!) and Gypsy Bill Williams. She simply said, in response to the question from the

musicians: "just play anything, a slow blues riff or anything". Then she proceeded with a savage belting vocal that would cut a slab of concrete in half-singing lyrics as they came to her and sometimes about her singing at that moment with a particular group! The crowd went wild.

**T**he set by Gypsy Bill Williams was simply the best set I've ever seen Bill do. He reached a peak in Jim's cafe that day and the large crowd lapped it up. The rapport between singer and the audience could almost be felt with the fingers of the right hand! As for Bill's guitar work-he's the bizness whether it's ragtime, boogie or bottleneck; the latter he played with an actual broken wine bottle from Jim's kitchen! He musta played for 2 hours and hardly repeated a number.

**T**hen we had the rolling piano of Sam Payne (she was still only 18!) with vocals that sometimes purred and sometimes hollered; particularly impressive was Sam's transfer of Mississippi guitarist Skip James' "I'm So Glad" to her beautiful fluid style of piano--sung like the James original, complete with falsetto! Sam Payne is keeping the early blues alive in top form that would have been appreciated in the Mississippi Delta



in the 1920's!

**F**antastic set by rockin' guitar man, Pete Oakley, and chicken-scratchin' harp player, Robin Walton, from Derby. Pete played his specialty "Sliding Delta" (an instrumental) at a speed which had to be seen to be believed-I saw it AND I DON'T BELIEVE IT!! The fastest man with a bottleneck since Kokomo Arnold in the 1930's. The joint was really jumpin' too!

**P**laying on all 3 days, the Hellhound Blues ('Lil' Brother' Rex and Rich T. Pinn) played better everyday --and they started out good, but good! Their version of the Memphis Jug Band 1927 classic "K.C. Moan" was the best since the original, getting uncannily close in sound (to the 5 black musicians) with just harp, guitar and kazoo. They ended the "Bootleg Blues Festival" (as Jim called it) with the most intense and hard-hitting version of "Bukka's Jitterbug Swing" since the 1940 original. Once again, the flow of energy, or the 'buzz', between performers and audience almost took on a life of its own!! No kiddin'! Catfish Keith will have a job matching that performance.

**F**rom Lancaster (well, have mercy now!) we had the pleasure of hearing Dave Kirsopp's growling vocals backed up by some slide work on his dobro, from way down in Mississippi. This guy has only been in to blues for a few months!! He also plays like Robert Pete Williams! Man, Jim's Acoustic Cafe is just too, too much! Mmm-mmm-mmm.

**L**ike some other performers, Luther Heavysydes used no amplification and played a great version of "Keep Your Hands Off Her" with masterly ragtime guitar, played on an instrument of his own (& his partner) manufacture. Slightly smaller than the standard Spanish guitar, it had plenty of volume and together with his strong vocals, stamped his own personality on his

set which also included "Bottle Up And Go" and a dazzling instrumental tribute to Rev/Blind Gary Davis. "Not many people can do this one", said Luther-- I ain't surprised, my man, 'cos you is an absolute fool with that guitar!

**A**ll the way from Broadstairs in Kent, came the Southern "Diving Ducks; not to be confused with the excellent Northern band of the same name. Twin guitars, one dobro-one a wooden-bodied model, again played in truly acoustic fashion. Trevor and Chris are superb guitarists, backed up with tough vocals and even interchanging their instruments. The sometimes delicate sound they achieved, takes me back to the sensitivity of the finest rural blues of the pre-war era. (On the records, that is-I'm not that old!!).



**Y**et another female blues singer, they sure are coming out of the woodwork this year. Angie Scarr not only sings but plays a steel National-style guitar with a touch that sends chills down your spine; especially on her version of Robert Johnson's "Come On In My Kitchen" together with her power-packed vocal.

**T**he Blues Traveller plays his tribute to Johnson and reached a new height in acoustic blues with his rendition of

"Preaching Blues", in a ferocious, hard-hitting bottleneck style. The Blues Traveller (aka. Colin Kirby) is also a very mean guitar-picker. Jim's Cafe dug deep into your blues, Colin, as they did with some scintillating boogie piano from 'Beale St.' Bill Roberts, and much excellent blues from performers including Roger Higgins, Shuffle Creek and Z.Z. Birmingham.

**J**im's Cafe as always was filled with a great atmosphere, superb blues and hordes of appreciative blues fans. Why, on the Saturday night it was cookin' until half-past three!! A truly brilliant week-end and I hope that in 1994, Festival organisers will remember that there ain't no better place for acoustic blues than Jim's Cafe in Colne. See you all next year??

-----  
"SPOTLIGHT ON LUCILLE BOGAN--3"

**T**hemes kept recurring in Bogan's blues too many times to be just coincidence or 'imaginative borrowing'. Making "moonshine whiskey", and trains/railroads, for example (see Parts 1 & 2) It was the latter which carried pig iron to northern industrial centres from Birmingham, Ala.; Bogan's base for much of her adult life. That city and the surrounding area, was rich in coal and iron deposits. Local production was encouraged by the Louisville and Nashville (L.&N.) who had "...helped underwrite the first successful efforts...to make pig iron from Alabama ores with coke..." (1). That was in 1876 and by the time Lucille Bogan recorded her self-deprecating "Pig Iron Sally", the manufacture of pig iron was a thriving industry.

Here she adopts a "mean an' evil" persona with strong anti-social undertones; drawing on her environment for imagery:

"They call me Pig Iron Sally,  
 'cos I live in Slag-Iron  
 Alley, an' I'm evil an' mean  
 as I can be;  
 Call me Pig Iron Sally, 'cos I  
 live in Slag-Iron Alley, an'  
 I'm evil an' mean as I can be  
 An' I ain't goin' to let no-  
 body put that doggone thing  
 on me."

"I ain't nothin' but a mistrea-  
 ter, baby, an' it ain't no  
 joke. (x2)  
 An' if you don't believe I'm  
 dirty, you can watch my bold  
 girl's stroke." (2)

**T**his superbly sung blues reeks of danger and Bogan's vocal can only be described as "smouldering". The singer identifies with the toughness of pig iron and living rough as a reject from white society ('slag-iron'=scrap). Roland's doomy piano complementing her perfectly. Elsewhere in this blues she sings "I bin evil every(sic) since I bin born" and "I got a head like a freight train, an' I walks just like a grizzly bear". These lines epitomise the black religious fraternity's concept of the blues singer and the "Devil's Music". Bogan belonged to a small band of elite? blues singers who did not include any sacred music in their recorded output. This group included Texas Alexander, Bessie Tucker, Robert Johnson, Tommy McClennan, Blind Joe Reynolds and



The Southern's  
 "Kansas City-  
 Florida Special  
 No.7" passes  
 some of the fur-  
 naces where pig  
 iron was made---  
 Birmingham, Ala.  
 1946.

Sonny Boy Williamson No.2--all had reputations for being tough and/or mean characters;hinting at just a shade of the Satanic!!

In the last verse quoted above,Bogan implies a boast of her prowess when making love. This sexuality was another theme heavily featured in her recorded blues output. In 1930,the singer recorded 2 versions of "My Georgia Grind". Supposedly referring to a dance (see "Women's Blues" Pt. 3),it is obviously an advertisement for her sexual favours:

"Look here,poppa,I don't mean no harm,  
I'm jest from Georgia to carry the good work on.  
Everything I do it is mighty fine,an' the mens is crazy 'bout my Georgia Grind."

"When you start to do it,it is a one-way plan,  
I got to do my Georgia Grind like a natural man.  
All you got to do is to fall in line,  
Move your right hand up,an' your left one behind;  
If you wanna learn,you got to pay,  
'Cos I ain't gon' give my good Georgia Grind away.  
If you do it once,you'll do it twice,  
And it's mighty fine I tell you,you,if you do it right.  
I'm talkin' about my Georgia, Lord,I do mean Grind,  
An' it's somethin' 'bout it, baby,to satisfy your worried mind."

"Some like it slow,some like it fast,  
But I like my Georgia Grind just half-an'-half.  
Pass my house an' hear me sigh in',"Great God,daddy,won't you take your time?"  
'Cos I'm crazy about my Georgia,I love my good Georgia Grind."

"I'm goin' back to Georgia,



Lucille Bogan-c.1935.

where I can have my fun,  
'Cos down in Georgia where I get my good grindin' done.  
I'm talkin' about my Georgia,  
I mean my good Georgia Grind;  
An' it's somethin' about it baby,satisfy your worried mind." (3)

Possibly this title was inspired by her visit to Atlanta in 1923 when she recorded her first session. It is also likely she lived in that city for a while; being a hive of blues activity in the 1920's. It was also easily accessible by train from Birmingham,Ala.; on the Southern R.R. or the L. & N.

There seems to be little difference from the unissued version of "Grind" made a month or so earlier,except for a possible change of pianists. Maybe Ms. Bogan preferred Charles Avery, who backs her here. It is Avery who supplies the romping accompaniment to "Alley Boogie" from the

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same session. Again, at one level of meaning, this could refer to a dance. But I'm not convinced when she sings lines like these:

"I boogied all night, all the night before;  
When I woke up this mornin', I wanna boogie some more.  
Oh! Alley Boogie, only thing I crave;  
I can do my Alley Boogie so many different ways." (4)

Some nine months later she bragged:

"I'm a big fat woman with the meat shakin' on my bones,  
Every time I shimmy, a skinny woman lose her home.  
Ref: 'Cos I'm struttin' my stuff,  
Yes, I'm struttin' my stuff.  
I'm struttin' my stuff,  
struttin' it in the rough." (5)



**A**lthough Bogan declares "I'm drunk an' disorderly an' rowdy as I can be", entirely in keeping with the convictions of the black religious community, she shifts her position when singing "Reckless Woman" 4 years later:

"A woman gets tired of one man all the time, Lord, Lord, Lord;  
(x2)  
An' don't care what you give 'er, you can't change her ramblin' mind."

Then she sings to the men:

"Don't think you got a whole woman by yourself, Lord, Lord, Lord;  
(x2)  
'Cos it never was a woman, did n't love somebody else."  
Spoken: "Mmm-mmm-mmm. Don't you-all hear what that woman says? Course I ain't like that myself."

Then she slips back into the role of the 'reckless woman':

"Some women like two mens, some womens they like three, Lord, Lord, Lord;  
(x2)  
But I like as many men I see is good to me." (6)



**B**ut Bogan can also imagine the other side of the coin when her man falls prey to a 'reckless woman' when she appeals to the blues as an entity or person:

"Oh! it's Blues, oh! Blues,  
Blues don't you see?  
I said Blues, oh! Blues, Blues  
don't you see?  
You are tearin' me down, Blues  
you tryin' to kill poor me."

It's doubly hard to bear her man's betrayal when she finds out that he succumbed to the charms of her best friend:

"Now blues and trouble, they'll walk hand-in-hand,  
Spoken: Have mercy!  
Blues an' trouble, both walk hand-in-hand.  
I never had these blues until my best friend loved my man."

But even in this situation, Ms. Bogan has confidence in her superior sexual powers which will bring her partner back:

"She may have loved him one time, but that's one man she sure can't hold. (x2)  
'Cos it's done bin tested, that I cook the best jelly roll." (7)



**L**ucille Bogan might appear, on the recorded evidence so far, to be a tough and lusty woman; ~~culmi-~~



culminating in one of the most explicit songs on a blues record which commences:

"I've got nipples on my titties big as the end of my thumb, I got somethin' between my legs make a dead man come."(8)

This version of the song, whose title means making love without foreplay, remained unissued until the 1960's when Paul Oliver included it on his anthology "Screening The Blues"; from the book of the same name. However, in a relationship which Bogan obviously feels is "the real thing", she becomes as tender and full of sensitivity as only lovers can:

"I got a sweet black angel, I like the way he spread his wings.(x2) An' I'm crazy about him, he spread so much joy an' everything."

True love suddenly makes her very vulnerable:

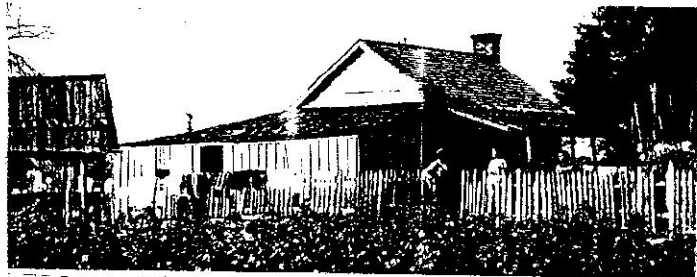
"If my black angel would leave me, I believe that I would die. (x2) An' if I see 'im lookin' at another woman, I just scream an' cry."

"I love my black angel an' I want 'im by myself.(x2) I don't want him spreadin' his wings over no one else."(9)

Although credited to 'Hudson Whittaker' (Tampa Red) by at least one reissue label, Red did not record "Black Angel" until four years later (1934), almost word for word and omitting only one indistinct verse. This Lucille Bogan song would, of course, be a big hit for post-war blues hero B.B.King.

**A**llegedly married at least twice, her "black angel" could have referred to James Spencer (see Part 2), possibly blues/barrelhouse pianist Will Ezell (Part 2) or some other unspecified man. In any event, some 3 years after her "Black Angel"

she lost a man just as dear to her in a savage cyclone, presumably in Alabama. A cyclone, or "twister" in Southern parlance, flattens wood-constructed shacks/houses by shooting the barometric pressure down thru' the floor and then the huge funnel of whirling wind approaches and whips the shattered pine boards up in the air (sometimes up to 30 feet) before smashing them down to earth again.



Rural Alabama-c.1905 in Macon Co. Black sharecropper's home; made of "undressed" (i.e. not treated with wood preserves) pine boards. Some of these shacks had no windows. Blacks would often live in similar houses in the black section of urban centres like Birmingham, Ala. or Atlanta, Ga.

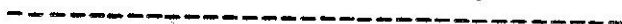
In an almost unique verse, Ms. Bogan berates God and blames him for her partner's death when the twister "broke my man's back":

"Fell down on my knees, and I raised my hand to God above. Say, you tore down my house, and you killed the man I love."

Other hazards would follow, especially in towns and cities. Explosions caused by gas pipes being ripped up would cause fires as the cyclone passed by. Pathetically, the search for lost loved ones, begins:

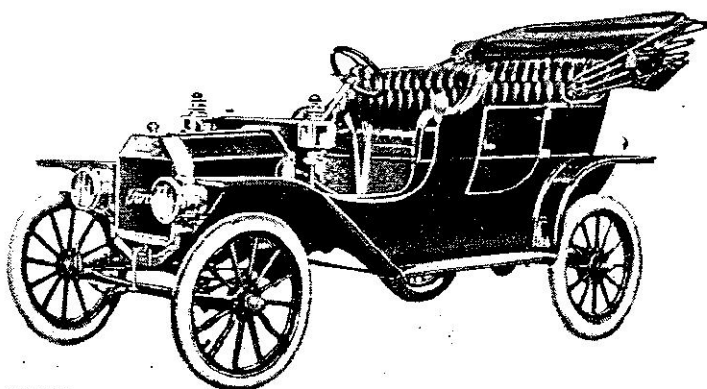
"Lord, I searched the ashes, for twenty-five miles around. And my man's body, Lord, could not be found."(10)

(to be continued)



## References

1. "Encyclopedia of North American Railroading". Freeman Hubbard. McGraw-Hill Book Co. 1981. p.207.
2. "Pig Iron Sally". Lucille Bogan as 'Bessie Jackson' vo.; Walter Roland pno., speech. 31/7/34. New York.
3. "My Georgia Grind". Lucille Bogan vo. Charles Avery pno. Late March, 1930. Chicago.
4. "Alley Boogie". Lucille Bogan vo., Charles Avery pno. Late March, 1930. Chicago.
5. "Struttin' My Stuff". Lucille Bogan vo.; Eddie Miller or prob. Frank 'Springback' James pno. c.mid-Dec. 1930. Chicago.
6. "Reckless Woman". Lucille Bogan, as 'Bessie Jackson' vo., speech; Walter Roland pno. 1/8/34. New York City.
7. "Man Stealer Blues". Lucille Bogan vo., speech; Walter Roland pno.; prob. Josh White gtr. 7/3/35. New York.
8. "Shave 'Em Dry". Lucille Bogan vo.; Walter Roland pno., speech. prob. 5/3/35. New York City.
9. "Black Angel Blues". Lucille Bogan vo.; Eddie Miller or prob. Frank 'Springback' James pno. c.mid-Dec. 1930. Chicago.
10. "Mean Twister". Lucille Bogan, as 'Bessie Jackson' vo.; Walter Roland pno. 20/7/33. New York City.



1st. Model T Ford-1908. Built until 1927 it was the cheapest car on the market; "the poor man's friend". Also simple to drive: as Sleepy John Estes sang in 1937.

"Well, well, one thing about a T Model, you don't have to shift no gears.

Well, well, just lay down your brake an' feed the gas;  
Eehh-yeah! an' the stuff is here."  
("Poor Man's Friend". 1937.)

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## GIG GUIDE

### Lancashire

MAX'S BLUES CLUB, at the YORKSHIRE HOUSE, 2, Parliament St., Lancaster LA1 1DB. (0524-64679)

- Dec. 3rd. --- RAY STUBBS.  
11th. --- BIG MAN CLAYTON.  
17th. --- SCREW WORM BOOGIE BOYS.  
Jan. 7th. --- ROGER HIGGINS.  
15th. --- DELIA & SUN ST. MOANERS.  
21st. --- JOHN DIXON.  
28th. --- T.B.A.  
Feb. 4th. --- NEW SOUTH MEMPHIS JUG BAND.  
12th. --- T.B.A.  
18th. --- LUTHER HEAVISYDES.  
25th. --- THE BLUES TRAVELLER

WAGON & HORSES. 27, St. George's Quay, Lancaster. (0524-846094).

- Dec. 11th. --- JIM MURRAY & MARTIN FLETCHER.  
12th. --- SAME (lunch-time)  
18th. --- EDDIE WALKER & JOHN JAMES.  
19th. --- SAME (lunch-time)

THE BIG EASY. Blackpool (0253-24900).

Dec. 10th. --- BIG MAN CLAYTON.

### Yorkshire

THE MELBOURNE, Bradford.

Jan. 6th. --- RAY STUBBS.

WAGON & HORSES, York.

Jan. 7th. --- RAY STUBBS.

Feb. 11th. --- RAY STUBBS.

THE STAGE DOOR, Scarborough.  
Jan.8th.---RAY STUBBS.

THE WEST GATE, Halifax.  
Jan.29th.--RAY STUBBS.

EAGLE, Leeds.  
Feb.13th.--RAY STUBBS. (evening)

Oxfordshire

THE BELL, Bicester.  
Feb.3rd.---RAY STUBBS.

THE RAILWAY CLUB, Banbury.  
Feb 5th. ---RAY STUBBS.  
THE RED LION, Stratton Oudley.  
Feb.6th. ---RAY STUBBS.  
Lincolnshire

THE RED LION, Spalding.  
Jan.30th. ---RAY STUBBS.

London

STATION TAVERN, Kensington.  
Jan.31st. ---RAY STUBBS.

Berkshire

THE READING BLUES CLUB.  
Feb.2nd. ---RAY STUBBS.

Wiltshire

THE TWO PIGS, Corsham.  
Feb.7th. ---RAY STUBBS.

Brighton

THE RANELAGH ARMS.  
Feb.1st. ---RAY STUBBS.

County Durham

THE GREYHOUND, Kelloe.  
Feb.12th. ---RAY STUBBS.

Newcastle-Upon-Tyne

BROKEN DOLL.  
Feb.13th. ---RAY STUBBS. (lunch-time)

"HELLHOUND BLUES - JUST PLAYING IN THE BACK GARDEN"

by B.J.Jeffery.

**A**s I've seen HELLHOUND BLUES several times over the last couple of years, I've decided to do a profile rather than a specific gig review, to do them justice. HELLHOUND BLUES, comprising of Rex (Little Brother) Haymes and Rich (Slim Harpo) Pinn, are a two piece country blues outfit who have been together for less than 2 years, but in that short time have managed to gel together superbly to create just the correct amount of mayhem/madness and above all "good-time blues". Influenced by the sounds of Sonny Terry & Brownie McGhee, Robert Johnson and Jimmy Reed, Rich and Rex have a good following and are particularly well received up here in Lancaster. Not surprising you may think, when you consider there are four different acoustic blues venues in Lancaster (two of them run by the editor, Max Haymes), but it is surprising when you consider Messrs. Pinn and Haymes, Jr. reside in London NW1! Most of you will have already guessed that Rex "little bro'" Haymes is in fact brother of our very own Max Haymes. This takes away nothing from the fact that HELLHOUND BLUES are no exception in that they love playing to the magnificently enthusiastic blues fans in Lancaster.



(pic. by B.J.)

Hellhound Blues with guest, Z.Z. (centre) Birmingham at Colne, 1993.

**A**part from appearing live on stage, HELLHOUND BLUES can also be found live on cassette. Their 1992 release "Live in the Back

Garden" typifies their laid-back and often humorous approach, and yes, it really was recorded in the back garden - 276, Camden Rd., London NW1, actually! My favourites from this selection have got to be Jimmy Reed's "Big Boss Man" and "Baby What You Want Me To Do".



But don't take my word for it, go and see Rex (guitar/vocals & kazoo) and Rich (mouth-harp/vocals & washboard) live on stage at Lancaster's Blues H.Q., upstairs at the Yorkshire House on 29th. April, '94; if not sooner!!

**H**ELLHOUND BLUES have become, in my opinion, one of the most entertaining acoustic blues acts on the circuit. The reason for this is simple - Rich and Rex are skilful players and obviously enjoy what they do immensely. But what sets them apart from others, is that they are just so natural, not to mention modest. They always seem amazed when they receive tumultuous applause after a live performance, as they look to their rear asking "Do they mean us?"

- they surely do!  
Many thanks to Editor Max Haymes for allowing me this space.  
(Thank YOU, B.J.)

-----  
"BABY PLEASE DON'T GO"  
(Origins of a blues)

**T**here can't be many blues/R'n B bands who either feature this song in their act or at least know it. Even people on the edge of the blues world can hum the melody or sing one verse. In the 1950's it appeared in a film about the Deep South called "Baby Doll" (adapted from a Tennessee Williams play, I think). The only highlight, apart from Carol Baker's legs! was the unidentified harp player sitting by a fence and singing a very creditable couple of verses to his excellent harmonica accompaniment.

**I**n the '60s blues boom, many bands in the U.K. started to perform the song and some recorded it. Most notable were the Rolling Stones and the Animals. Of course much later on, the fine and frenetic version by Them injected new life into "Baby Please Don't Go".

**T**he inspiration for this article came from a question posed by a drummer in a local R'n B outfit: "who did "Baby Please Don't Go" in the first place?" and a suggestion from my friend and slide guitarist, Roger Higgins (see his great article on Blind Willie Johnson in "A.B." No.5), to trace the origins of some well-known blues numbers. So here goes.

**T**he blues, "Baby Please Don't Go", was first recorded by Mississippi's Poor/Big Joe Williams in the autumn of 1935 for Victor's cheap-priced Bluebird label. This was William's second session on record, having cut a largely solo one in the early part of the same year. But here he is backed by  
(continued on p.13)

Some mo' musicology (well, have mercy, NOW!). This time from excellent ragtime/blues guitarist Luther Heavisydes (Pete Howlett)

ALL NIGHT LONG: KEY OF E

E

WANT NO WOMAN ——— STAY OUT ALL NIGHT

LONG ———

A E B7

WANT NO WOMAN STAY OUT ALL NIGHT LONG ———

E B7

WANT NO WOMAN ———

E B7

DONT KNOW RIGHT FROM WRONG ———

E

— : REPRESENTS A SLIDE  
 ~ : REPRESENTS A BEND 1/4 TONE  
 (H) : REPRESENTS HAMMER ON

## 32-20 : KEY of A

①

INTER

①

VER  
S E

IF I SEND FOR MY BABY MAN AND SHE DONT COME

①

①

IF I SEND FOR MY BABY MAN AND SHE DONT COME

①

ALL THE DOCTORS IN

①

HOT SPRINGS SURE CAN'T HELP HER NONE

Notes to accompany tablature transcriptions.

"ALL NIGHT LONG"

This piece is a hybrid Skip James number. Played very slowly with no damping of bass strings. The last six bars should be played in an almost 'classical' appregiated style. Note that it is 11 bars long - it's possibly 12 depending on how you accent the first 5 bars!

"32 - 20"

This has a damped bass in the style of Robert Johnsons' pieces in A but sung to Skip James' "22-20" lyrics. Unusual opening bar goes from A6 rather than A7. Again, an unusual verse length, but only for 1st. verse! Opening 2 bars are never used again; thus making it a strict 12 bar blues. A tape is available. The transcriptions of "32-20" and "All Night Long" are as close to the demo tape as possible. However, in true traditional fashion, I rarely play the same notes twice. Both songs will appear on the instruction tape I am making, along with "Catfish", "Baby Please Don't Go", "Slippin' And Slidin'" and "Hey, Hey" (played Broonzy style, not Clapton style).

Contact Luther at:

"Gilead",  
New Wells,  
Nr. Abermule,  
Montgomeryshire, SY15 6JJ,  
Wales.

"BABY PLEASE DON'T GO"  
(from page 10)

Chasey Collins on fiddle and "Kokomo" on washboard to give a decidedly rural and 'archaic' feeling to the piece

1. "Now baby, please don't go,  
Now baby, please don't go.  
Baby, please don't go back to New Orleans an' get your cold ice cream."



Poor Joe Williams at one of his 1935 recording sessions.

2. "I believe it-a man done gone,  
I believe it-a man done gone.  
I believe it-a man done gone, to the county farm,  
now with his long chain on".
3. "Turn your lamp down low,  
You turn your lamp down low.  
Turn your lamp down low, I cried all night long, 'now baby please don't go'".
4. "I begged you night before,  
I begged you night before.  
Begged you night before,  
turn your lamp down low,  
now baby, please don't go!"
5. "I believe my baby's done lyin',  
I believe my baby's done lyin'.  
I believe my baby she's lyin', says she didn't have a man, now while I had my time."
6. "Fo' I be your dog,  
Spoken: "Play it".  
Ah! fo' I be your dog.  
Fo' I be your dog, I'd pack my trunk this mornin', baby,  
go back to rollin' fog."

7. "I believe I'll leave here,  
I believe I'll leave you here.  
I believe I'll leave you here,  
'cos you got me way up here  
an' you don't feel my care."
8. "Now baby, please don't go,  
Oh! baby, please don't go.  
Ah! baby, please don't go, back  
to New Orleans, you know I love  
you so."
9. "I believe you're tryin' to  
leave me here,  
Try to leave your daddy, here.  
Try to leave your daddy, here,  
you got me way down here an'  
you don't feel my care." (1)

Some of the more familiar verses are included in an earlier form, but still recognisable. Joe seems a little unsure of himself, maybe his first time playing in a group, and the answering line to the opening verse is replaced with the more familiar one in verse 8. The "roll-in' fog" in verse 6 refers to Joe's home in Crawford, Miss. which was on the edge of the Knoxford Swamp and would often be enshrouded in mists. He had 2 more studio sessions before recording his second version of this song, both with a small group. In December, 1941, he called it "Please Don't Go". By now Joe was really at home working with other musicians and he oozes confidence as he encourages John Lee 'Sonny Boy' Williamson in the break. The mood of the piece has shifted to a definite urban one with the latter's superb harp and the swinging bass cano (a kind of imitation bass) of Alfred Elkins. With this version of "Baby Please Don't Go", the listener can easily recognise the move to electric instruments and how the number is a natural for R'n B bands in the 50's, 60's, etc.

1. "Ah! baby, please don't go,  
Baby, please don't go.  
Baby, please don't go back to  
New Orleans, you know I love  
you so."
2. "Turn your lamp down low,  
Turn your lamp down low.  
Turn your lamp down low, now

- baby, all night long, now  
baby please don't go."
3. "I believe a man done gone,  
I believe a man done gone  
an' left (for) the county  
farm, he got his shackles  
on."
4. "Baby, please don't go,  
Baby, please don't go.  
Baby, please don't go back  
to New Orleans, you ??"
5. "Afore I be your dog,  
Afore I be your dog, I git  
you way down here, I make  
you walk the log."

Spoken: "Come in here, Sonny Boy.  
Come in here Sonny Boy."

6. "You got me way down here,  
You got me way down here.  
You got me way down here, by  
a rollin' fog, you treat me  
like a dog; baby please  
don't go."
7. "Don't call my name,  
Don't call my name.  
Don't call my name, you got  
me way down here, wearin'  
a ball an' chain."

Spoken: "Look here."

8. "Baby please don't go,  
Baby please don't go.  
Baby, please don't go back  
to New Orleans....." (2)

As can be seen, Joe has "firmed up" the lyric structure and moved verse 8 of the 1935 blues to the opener here. By concentrating more on a general sense of mistreatment by his partner, and the county farm, the singer delivers the verses so familiar to our ears; incidentally, dropping one verse off altogether. The "walk the log" verse (verse 5) appears for the first time, on this outing.

(Concluding part next time)

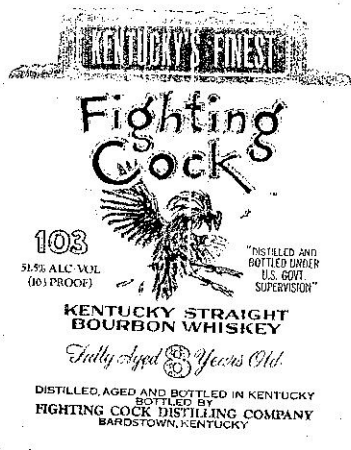
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References

1. "Baby Please Don't Go". Joe Williams' Washboard Blues Singers; Poor Joe Williams vo.gtr., speech; Chasey Collins vln.; "Kokomo" wbd. 31/10/35. Chicago.
2. "Please Don't Go". Poor/Big Joe Williams vo.gtr., speech; Sonny Boy Williamson hca.; Alfred Elkins bs. cano. 12/12/41. Chicago.

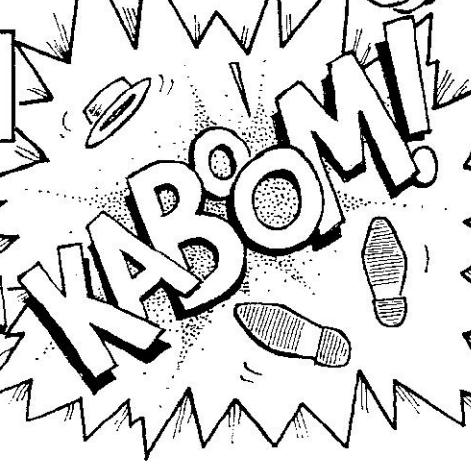
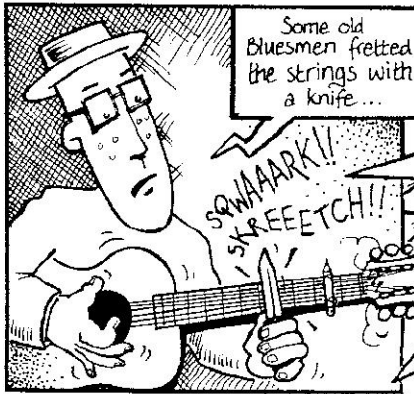
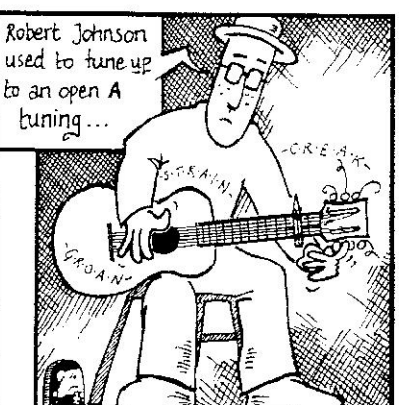
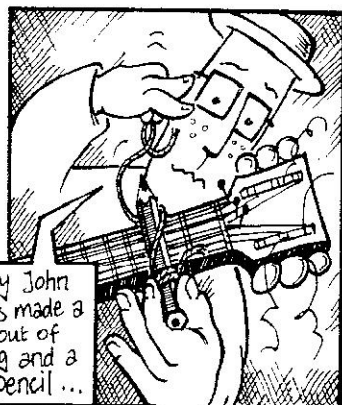
coast and published in her Southern Cook Book in 1951, this is a "recipe for the "original" Cape Fear punch---"for generations a guarded secret" ("Southern Food". John Egerton. Alfred A.Knopf. New York. 1987). This punch included, "in addition to sugar and lemon juice, 1 quart of tea, 4 quarts of rye or bourbon, 1 quart of rum, and 1 quart of brandy. The mixture was aged for 30 to 90 days, and then sparkling water, champagne, and fresh oranges and lemons were added before serving." (ibid.) The author adds that "The potency of that concoction is enough to suggest that the Fear in its name may have had less to do with geography than with a state of mind. The recipe is an ironically sobering reminder of how heavily our ancestors imbued the spirits of the day." (ibid.)



This stuff has got a kick like a Georgia mule! 103proof-who-eeeeee!!

**W**ell now, talking of drink (acoustic booze??) and as Christmas is coming up, here is a recipe for a traditional punch. Collected by Marion Brown from the South Carolina

**H**owever, there is another Southern rum drink, "less excessively overpowering" known as 'planter's punch, for which there are a dozen recipes going back to the early 19th. century.



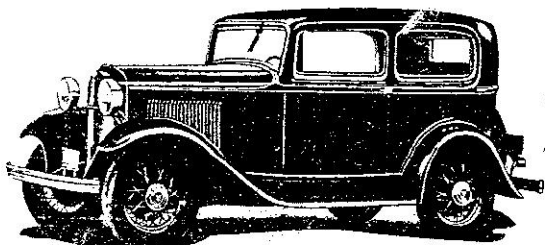
DRAWN BY RICH T. FINN

WORDS BY IAN JOHNSON.

"This recipe for Mississippi planter's punch takes its inspiration from several planter classics of the past half-century.

Dissolve 1 tablespoon of sugar with 2 ounces of water in a cocktail shaker or mixing glass. Add 2 ounces of fresh lime juice,  $\frac{1}{2}$  jigger of rum,  $\frac{1}{2}$  jigger of bourbon, and  $\frac{1}{2}$  jigger of brandy. Add plenty of finely crushed or shaved ice, cover, and shake vigorously until outside of shaker is heavily frosted. Pour into a tall glass." (ibid.).

**C**heers, a Happy Christmas to each and everyone of you.



The 1st. Vee-Eight Ford, 1932. Appeared in blues by Memphis Minnie, Buddy Moss, Teddy Darby.

#### ODDS N' ENDS BLUES

**A**lthough I keep saying that the earlier blues (i.e. acoustic) are coming back into their own, it is still a struggle to get equal billing with Chicago, Texas, etc. on the electric blues scene. The gig guide (or the Ray Stubbs guide! - where's the rest of you??) points to Max's Blues Club which I run at the Yorkshire House every week, here in Lancaster. For a long time I felt it to be an isolated spot for acoustic blues; in the North, anyway! But recently I have been in contact with 2 other clubs. One is in Hull under the title "Royal Billy Blues Nights" at the Royal William pub, Waterhouse Lane, Hull. Open from 8.30p.m. til closing every Monday, one of the main organisers is Angie Scarr who is also an excellent slide guitarist/singer. Included are jam sessions and guests are very welcome. For more info. ring Angie on 0482-2272 97, or the Royal William.

**T**he other club is down in Camborne, Cornwall and run by a duo "Ragtime Millionaires", Dave Jenkin and Keith Hills. Again a fine act - they're guitar-pickin' fools!! Contact Dave/Keith on 0736-754225. A 3rd club is the Hampshire Blues Club (no details to hand). All these venues need our support if we want acoustic blues to keep alive. One suggestion I have is to set up a blues network between Lancaster, Hull and Camborne and then hopefully spread it to points north, south, east and west. Any practic-al ideas on this one - please contact me. Let's keep the blues rollin' along!!

**S**peaking of which, picked up on a fine set at the Castle, here in Lancaster the other week. From Royston, nr. Cambridge, Willie Slack did a great and original version of Tommy Johnson's "Cool Drink Of Water Blues", placing the falsetto in a different part of the verses. Also impressed me vocally and instrumentally on the other Johnson's (Robert) "Me And The Devil Blues". Plus a raucous "I'm Ready", a humorous Taj Mahal item with female impersonations, cutting slide on "Can't Be Satisfied", and "Little Red Rooster", and a rollicking version of Jesse Fuller's "San Francisco Bay". He finished with the most original "Crossroads" since the original! Great stuff, Willie, I mean super-cool - mmmm-yes indeed!!



#### **A**lbum **R**eviews

"BLUE C" 1993  
by Raphael Callaghan with  
Christine Purnell.

Side 1: KEEP ON KNOCKIN' / SOMEONE

ELSE'S BLUES/IF I FEEL TOMORROW/  
GOING DOWN SLOW REAL FAST/MERCURY  
BOOGIE/THE STORM IS PASSING OVER.  
Side 2:SHAME WHAT LOVE CAN DO/EVERY  
ONE'S A FOOL SOMETIME/SPECIAL RIDER/  
BRAND NEW BOOGIE/I DON'T MIND AT ALL  
/BACK TO JACKSON.

**D**ue to lack of space and time-  
definitely runnin' out on poor me;I  
mean I wanna get this mag out before  
No.7!!! here is a STOP PRESS release  
from a Liverpudlian duo. An up-tempo  
"Knocking" featuring some low-down,  
dirty bass from Christine,some fine  
bottleneck in the lower registers on  
Raphael's guitar in the break and  
well backed up by guest harp-blower,  
Olive Edwards. She plays really sen-  
sitive harmonica blues here. Maybe  
she should be signed up to play on a  
regular basis - the mo' women in the  
blues,the better! This whole side  
goes from strength to strength. On  
"Someone Else's Blues" Raphael feat-  
ures his bluesiest guitar patterns  
to his heartfelt vocal. One of the  
finest self-penned,white blues I've  
ever heard. The singing here is a  
little like that of Texan bluesman,  
Lil' Son Jackson on his 1960 song,  
"Johnny Mae";alluding to a Middle  
Eastern whine! Great stuff,my man.

**F**ine socking bass drives the  
punchy "Tomorrow" along,as it does  
on "Going Down Slow Real Fast". The  
latter having the added bonus of  
Olive's sympathetic harp-this trio  
sound like they've been playing to-  
gether for years. Olive sounding a  
little like Little Walter at times.  
And that can't be bad,gal. More foot  
stomping stuff with an adaptation of  
K.C. Douglas' "Mercury Boogie". Says  
Raphael "Cruise one time";and they  
certainly do. That mean slide on the  
bass strings and that zappin' bass  
just hittin' the blues for six!

**S**ide 2 starts off a little ten-  
tatively,albeit with some fine slide  
and the guest harp on "Fool";which  
sounds a little on the folksy side.  
But things are back in high gear for  
the singer's tribute to one of his  
heroes(and mine!),Skip James. He  
starts with some beautiful and taste

-ful slide guitar,perfectly com-  
plemented by the bass,which is  
oddly,raunchy and yet sensitive  
at the same time. The fine,rock-  
ing "Brand New Boogie" finds  
Raphael switching to harp,where  
it,sounds like(to my ears,anyway  
he breaks into a few bars of  
"Rock Around The Clock"!!!!.Has  
a great ending too. In contrast,  
is the wistful intro. on slide  
as the singer takes a solo spot.  
The inter-play between voice and  
instrument is reminiscent of the  
great Blind Willie Johnson - the  
singer's much lighter tones,not-  
withstanding. The most original  
bottleneck I've heard for years  
from anyone. One of Raphael's  
best self-penned numbers.



**T**he stomping rhythm of bass  
and guitar get things really  
cooking on "Jackson" and the man  
really extends his vocals on  
this one. Not sure which Jackson  
but a great number anyhow! But  
THE highlight of this set is not  
a blues but a gospel item;taken  
from the Blind Joe Taggart side  
of 1927. Sung mainly acapella,  
Raphael lends a haunting,almost  
ethereal atmosphere to the song.  
Sounds as if it was recorded in  
a cathedral. Half-way,he plays a  
heart-rending harp solo,entirely  
in keeping with the mood he has  
created. I got the eerie feeling  
that Blind Joe Taggart was in  
there somewhere,looking on with

definite approval. One of the best things I've heard you do, Raphael. Quite simply, a beautiful recording.

**A**part from the musical attributes, overall there is intelligent/skilful and sensitive use of falsetto and other vocal ornamentations; unusual for most white blues singers. Great attention has also been paid to the endings of songs - another rarity these days. A superb contemporary blues album - recommended!

(all enquiries to Raphael Callaghan, c/o. P.O.Box 48, Old Hall St., Liverpool. L69 3EB.

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COMING IN "ACOUSTIC BLUES" No.7. "Baby Please Don't Go" Pt.2-news and more reviews this time!-Lucille Bogan Pt.4 -Acoustic Blues Club Circuit Blues, etc., etc.

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**P**eople sometimes ask me "what is your favourite blues?" I usually give an evasive answer as there are too many to list. However, this is an almost random attempt to list my "top twenty" acoustic blues titles. They are in no particular order and next time I would list some different singers.

## "MAX'S TOP TWENTY BLUES"

1. "WHEN YOUR WAY GETS DARK".  
Charlie Patton(1929).
2. "BED SPRINGS BLUES".  
Blind Lemon Jefferson(1929).
3. "MAMA T'AIN'T LONG FO' DAY".  
Blind Willie McTell(\*(1927)).
4. "MY WIFE DROVE ME FROM MY DOOR".  
Charlie Lincoln(1927).
5. "MOANIN' AND GROANIN' BLUES".  
Peg Leg Howell(1927).
6. "K.C. MOAN".(1929).  
Memphis Jug Band.
7. "AIN'T GONNA BE YOUR DOG NO MORE".  
Turner Parrish(1933).
8. "VIOLET LEE BLUES".  
Cannon's Jug Stompers(1928).
9. "THEY AIN'T WALKING NO MORE".  
Lucille Bogan(1930).
10. "ALABAMA WOMEN BLUES".  
Leroy Carr(1930).
11. "CRAZY CRYIN' BLUES".  
Memphis Minnie(1931).
12. "MAN TROUBLE BLUES".  
Jaybird Coleman(1927).
13. "SLOW MAMA SLOW".  
Sam Collins(1931).
14. "WHIP IT TO A JELLY".  
Clara Smith(1926).
15. "GOT CUT ALL TO PIECES".  
Bessie Tucker(1928).
16. "MY DADDY ROCKS ME".  
Frankie 'Half-Pint' Jaxon.  
(1929).
17. "VICKSBURG BLUES".  
Little Brother Montgomery.  
(1930).
18. "THINK YOU NEED A SHOT".  
Walter Davis(1936).
19. "HARD TIME KILLIN' FLOOR BLUES".  
Skip James(1931).
20. "COME ON IN MY KITCHEN".  
Robert Johnson(1936).

(continued on p.20)



1. Hurricane damage at the wharf - Mobile Bay, Ala. in 1916. Note the lone wagon of the L & N on the quay side; probably there to pick up debris. Lucille Bogan would already have been in Alabama for several years. Maybe the hurricane turned into the 'mean twister' on her record. Below.



2. 1933 Lucille Bogan & Walter Roland recording as "Bessie Jackson and Walter Scott". On Perfect - one of the A.R.C. labels.

(from p.18)

I've already realised leaving out Bo Carter, Blind Willie Johnson, Tommy McClennan, Jesse James, Mississippi Sheiks, et. al!!! I'd be interested in readers' own personal twenty(or ten) 'best blues'. Please send your list in by Feb. 1st. 1994, for publication.

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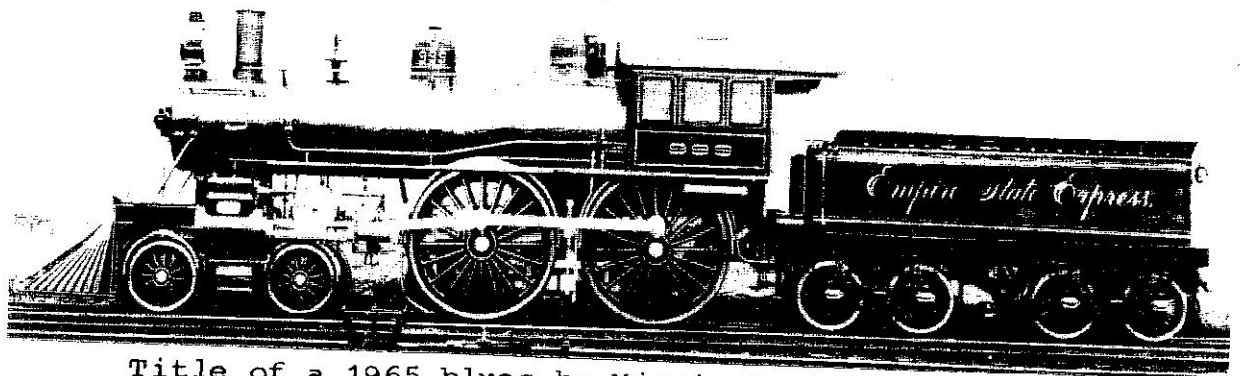
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Contributors: B.J. Jeffery.  
Luther Heavisydes.  
Cartoon & drawings on p.p.2-3:  
Rich 'T' Pinn.

Henry Thomas advert. 1927.



Title of a 1965 blues by Mississippi Delta singer, Son House - the Empire State Express(of the New York Central) hit 112.5 m.p.h. in 1893 en route to Buffalo, N.Y. A new record.

My blue heaven is "Acoustic Blues" No. 7 - you dig??