

«ACOUSTIC BLUES»

AUTUMN 1994

NO. 9

£1.00

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"ACOUSTIC BLUES"

AUTUMN 1994

No.9

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EDITOR---MAX HAYMES

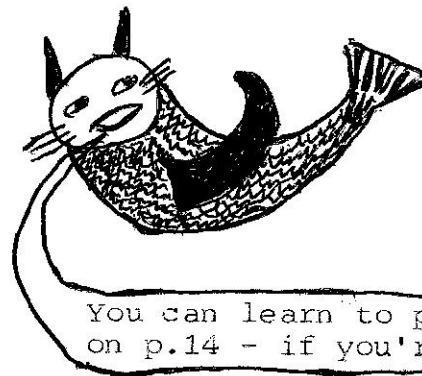
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EDITORIAL

Well,nello there Blues people. Here at last is No. 9. I held it back to include the low-down on the blues happenings at Jim's Acoustic Cafe at Colne's 5th. Great British R'n B Festival. Well,that's my story and I'm sticking to it!

As somebody said,the atmosphere at Jim's was perfect and sooner or later,most performers from the Main Stage,etc. would slope on down Newmarket St. to check out the Blues Centre in Colne,and sing some blues.

As well as the venues featuring acoustic blues (check gig guide), there is a place in Canterbury,Kent, called "The Penny Theatre" (0227-470 512) which has a "Folk & Blues" session Sundays. Along with varied sorts of music during the week,they also have African Drumming & Dancing Workshops on Saturdays. Worth checking out if you're in the area. "A.B." No. 10 due Dec. 1st. The BLUES is alright. YEAH!!



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| " 20 | Paul | " | " | 121 |
| | SUNDAY | | | |
| Oct. 22 | Chickasha | OKlahoma | OKLAHOMA P. R. | 97 |
| " 23 | Arkmore | " | " | 114 |
| " 24 | Ada | " | " | 80 |
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| Oct. 29 | Paris | Texas | TEXAS P. R. | 108 |
| " 30 | Dorrell | " | " | 84 |
| " 31 | Corsicana | " | " | 81 |
| Nov. 1 | Tyler | " | " | 55 |
| " 2 | Texasoma | Arkansas | MOBILE | 128 |
| " 3 | Little Rock | " | MOBILE | 115 |
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| Nov. 5 | Memphis | Tennessee | MOBILE | 148 |
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"ORAL TRANSMISSION IN VAUDEVILLE-BLUES"

Many lines/verses which are generally associated with rural or country blues singers such as Robert Johnson and Blind Lemon Jefferson, were first recorded by vaudeville-blues artists in the early 1920s. The latter were predominantly women who recorded a more urbanised form of blues which were usually accompanied by a piano or a small jazz outfit. These singers ranged from "earthy" and "gutsy" to downright dire. But whatever shade of blues, the recordings (and there were hundreds of them) all featured something of the music hall in them; albeit in varying degrees. (*Footnote 1). This seems to point to a borrowing from the black oral culture of the rural blues which had, by 1920, been around for several decades. Yet oral transmission is a 2-way process, even if Paul Oliver claims that "On recorded evidence songsters (*Footnote 2) in general did not derive many of their songs directly from the vaudeville singers or from their records." (1).

Although, vaudeville-blues was the first style on record, via Mamie Smith in 1920, it was at the latter end of the evolution of the blues at the time. While nobody knows when this form of blues came into being, a strong contender for the date of origin, must be 1902. It was in that year Ma Rainey claims to have heard an unidentified woman singing a blues. Rainey, who was on tour in the South with a minstrel show, was so struck by the song that she incorporated it into her repertoire. She also claimed to have coined the term "blues" when referring to a style of music. Be that as it may, Calt says "It is likely that the earliest black vaudeville singers sang straightforward 12 bar blues, and began to garnish their tunes with pop-style introductions and more ambitious orchestration after W.C. Handy mated barrelhouse blues with Tin Pan

Alley music in such pieces as "St. Louis Blues" (1914)." (2).

Whatever its origins, vaudeville-blues was responsible for the first blues record. Some 3 years later, in December, 1923, Ma Rainey entered the recording field at the age of 37. Already an established artist on the minstrel/tent-show circuit, Rainey had a powerful voice, packed with emotion and sometimes used a more rural-style accompaniment as she does here in the shape of the guitar and banjo of the Pruitt twins. In 1924, she sang:

"I'm standin' here wonderin',
will a matchbox hold my clothes?
Lord, I'm standin' here wonderin',
will a matchbox hold my clothes?
I've gotta turn two feet,
to be bothered with on the road." (3)

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LOST WANDERING BLUES Acc. Two Guitars, Pruitt Twins
Madam "Ma" Rainey

More "Ma" Rainey Records on Next Page

BLACK SWAN
THE RACE'S OWN RECORD

1924 ad. for Ma Rainey

*Footnote 1: See also "Womens' Blues" Part 1 in "Acoustic Blues" No.1 on p.10.

*Footnote 2: "Songsters" refers to singers of secular material which included blues.

It was to be some 3 years later on that Blind Lemon

Jefferson was to put his, now well-known, variation of this verse on record. (*Footnote 3).

Although Calt says "of all vaudeville-blues singers, she (Ma Rainey) stayed the closest to the strict blues idiom," (4), many others drew on the rural blues for their songs. As Jefferson, who was probably nearer Ma Rainey's age, also travelled widely in the South, including her home state of Georgia, it is quite likely she heard him in person. Or they both drew inspiration from an unrecorded singer for the "matchbox verse". Albertson states that Ma Rainey "...appears to be the single or at least the earliest link between the male country blues artists who roamed the streets and back roads of the South and their female counterparts, the so-called 'classic blues' singers." (5). 'Classic blues' was an earlier mis-nomer used by jazz collectors for vaudeville blues.

The source of some lines in Robert Johnson's famous "Walkin' Blues" of 1936 is even more uncertain.

"Well, leave this mornin', if I have
to go ride the blind;
I've been mistreated an' I don't
mind dyin'.
Leavin' this mornin'-nnnn, I have
to ride the blind;
Babe, I've been mistreated, baby, an'
I don't mind dyin'." (6)

This harks back to the early 1920s and one of the lesser vaudeville-blues singers, Ethel Ridley, who sang in 1923:

"Number Seven in the station, Number
Eleven in the yard. (x2)
Gonna leave this town, if I have to
ride the rods."

"I'm leavin' town to wear you off
my mind,
I've bin mistreated an' I don't
mind dyin'."

I'll buy me-all a ticket long
as my right arm,
Ride so far, you think I'm dead
an' gone.
I'm Alabama bound." (7)

As with the rest of her verses, Ridley draws on the rural blues tradition. The opening verse (with varying no.s!) crops up in the late 1920s by Leroy Carr and in 1970 by Arthur 'Guitar' Kelley from Louisiana. Nothing is known of Ethel Ridley except that she recorded 2 more sessions in 1925 which have never been found. Her "Alabama Bound Blues" has no connection with "Alabama Bound"/Don't You Leave Me Here"/Elder Greene Blues" by Papa Charlie Jackson, Long Cleve Reed, Charlie Patton, etc (see "Baby Please Don't Go"-Origin Of A Blues" in A.B. No.7 on p.p. 2-3). The "ticket long as my right arm" refers to a trans-continental train journey from New York City, via Chicago, to Alabama - probably Birmingham. As a passenger could not travel through Chicago without changing railroads and therefore stations, a 'ferry' in the form of a transfer limousine was available by buying a Parmalee coupon which was included in the rail ticket and often apparently reached hilarious lengths. The service was originally started in 1853, using a horse and rig, by Frank Parmalee. The "ticket phrase" first appeared in 1920 on a Mamie Smith record "Fare Thee Honey Blues", and later appeared on several rural blues including "My Gal Done Quit Me" by Virginian guitarist, Luke Jordan.

It is highly unlikely that Robert Johnson heard the Ethel Ridley song even though he, more than many singers, was aware of the earlier legacy of recorded blues. His "I've been mistreated" verse was probably part of an oral tradition which he picked up in the Mississippi Delta. On the other hand, he may well have heard the many recordings of the highly popular Clara Smith who was from South Carolina, born c.1894. She started

*Footnote 3: See "She's Singin' Lemon's Worried Blues Again" in "Acoustic Blues" No.1 on p.6.

recording in 1923, the same year as Ma Rainey, Bessie Smith (no relation) and Ida Cox. These four were the "heavy dudes" of vaudeville-blues and superb singers. They had all



Clara's version of the Georgia Tom & Tampa Red hit. faithful to him. In a song which is part-threat and part-sexual boast, she included these lines in 1925:

"I'm tired of bein' good, I'm gonna have some fun,
I've got my ammunition, I'm gonna shoot my gun.
I was born in the country, raised in town,
Got Elgin (*Footnote 4) movements from my head on down;
I'm tired of bein' good, I'm goin' - a have my way." (8)

Robert Johnson sang in 1936:

"She got Elgin movements from her head down to her toes,
Breaks in on a dollar most anywhere she goes;
Mmmmmmm-oooh! from her head down to her toes.
Spoken: "Oh! alright."
Lord! she break in on a dollar most anywhere she goes." (9)

If Johnson didn't hear Smith's recording he may have seen her perform it in person, as in her later years, Clara Smith like Ma Rainey, preferred to stay close to the TOBA (*Foot

note 5) circuit and to the South." (10).

Another Johnson verse which runs:

"The woman I love, took from my best friend,
Some joker got lucky, stole 'er back again." (11)

is probably traceable to fellow Mississippi blues man, Skip James who included a variant on his "Devil Got My Woman" over 5½ years earlier in 1931. However, in 1928 Leola B. Wilson as "Coot Grant" recorded a "Stevedore Blues" on which she sang:

"Now I stoled my sweet man, Lord,
him from my best friend;
Lord, I stole my sweet man, I stole 'im from my best friend.
Now, that woman done got lucky,
Lord, stoled her man back again." (12)



Coot Grant - c. 1926.

Grant was part of a well-known husband and wife vaudeville team "Coot Grant and Kid Sox/ Socks Wilson", who had started recording

in March, 1925. Like Rainey and co. Grant & Wilson had spent many years travelling the tent show and circus routes in the South and all over the U.S. They had also been abroad, including a visit to South Africa. Interestingly, Coot Grant recorded a "Stevedore Man" in 1926 (unheard by me) which is presumably an earlier version of the song. Although Grant & Wilson wrote "Stevedore", the verse quoted is essentially in the blues vein and was probably in existence several years prior to their recording, in black folk culture. Yet Skip James was

*Footnote 4: Elgin was a precision wrist watch made in a company town of the same name in Illinois.

seemingly influenced by "Stevedore Blues" when he sang "that joker got lucky, stolt her back again," putting his own slant on Coot Grant's pronunciation.

Part of a Rosa Henderson song from 1923 also contained essentially rural blues lines:

"So I'm going back South if I wear
out ninety-nine pair o' shoes;
Yes! I'm going back South if I
wear out ninety-nine pair o'
shoes.
'Cause I'm broken-hearted, I've
got the Down South Blues." (13)

An almost identical version, with the same pianist, came out a month or so later by Clara Smith. Within 5 years an older male singer from Eatonton, Ga., recorded as Peg Leg Howell for the same company as Smith (Columbia). He had a gruff voice (b.1888) and played simple yet effective guitar on "Walkin' Blues", including the descending bass runs, made popular by Mississippi's Tommy Johnson:

"I'm goin' down South, wear ninety
nine pair o' shoes;
I'm goin' down South, mama, wear
ninety-nine pair o' shoes.
I'm gonna keep a-walkin', 'til I
lose these blues." (14)

Rosa Henderson was a strong singer whose recorded output (1923-1931) roughly equalled that of Clara Smith's of approximately 120 sides. Born in Henderson, Ky. she did the usual tour of vaudeville and tent shows in the South. She virtually retired from the music scene after 1932 and died in 1968, largely forgotten by the blues world. Henderson featured more vaudeville material than either Clara or Bessie Smith but always projected her warm personality with attack and sensuality. Peg Leg Howell was one of the most important links between pre-blues and rural blues of the early part of this century. He featured such items as "Coal Man Blues" and "Skin Game Blues" which had more to do with turn-of-the-century minst-

-relsy and traditional work songs. Although he also included some 'hard' blues like the superbly unique "Please Ma'am". By 1923 he was singing on the streets of Atlanta where Rosa Henderson may well have heard him.



Rosa
Henderson.
c. 1925.

Another song by the latter, in 1924, included a verse which ran:

"Some people don't like me, be-
cause I speak my mind.(x2).
But my man is wild about me, be-
cause I'm nice and kind." (15)

In 1927 another Georgia guitarist, younger than Peg Leg Howell, sang a more sexually boastful version:

"Some don't like me, because says
I speaks my mii-innd;
I know the mens don't like me,
because says I speaks my
mii-innd.
But the women crazy about me,
'cos says I takes my tii-iime."
(16)

In a heavy, dark voice, full of brooding, Charlie Lincoln accompanies himself with halting 12-string bass rhythms interspersed with fleeting bottleneck notes on the upper strings, going way back down that river. Interestingly, the Kentucky-born Rosa, adopts a Georgia (and animal-like) persona in her blues on which she claims at one point to be "a teasin' brownskin,

*Footnote 5: Theatre Owners' Booking Agency/Association or known to blues singers as "Tough On Black Asses".

born in a lion's den"; as she sings:

"I'm a Georgia woman, I don't care
who I bait.(x2)
And when I bait a man, right
through my hole he'll pass."(17)

Variations of the "born in a lion's den" line appear in rural blues by Sam Collins and Sylvester Weaver; born in Louisiana and Kentucky, respectively. Harris tells us that Rosa Henderson was on the vaudeville/tent show circuit for a period of nine years ending up in New York City in 1922.(18). It is quite likely she heard at least a version of the verses used on her "Do Right Blues" by a rural singer; if not Charlie Lincoln himself.

In complete antithesis to the popular and much recorded Rosa Henderson, we turn to the obscure Sara Lawrence who made just 2 tracks in 1927 on the Oriole label, in New York City. Though in the vaudeville-blues tradition and backed by possibly great jazzman Tommy Ladnier on cornet, Lawrence's recordings both owe their existence to the rural blues.

One in particular, mis-titled in Godrich & Dixon as "Don't Love Me", turns out to be one of the earliest versions of "Don't Leave Me Here". This was recorded around the same time as the version by Long Cleve Reed & Papa Harvey Hull (see "Baby Please Don't Go"-Pt.2 in "Acoustic Blues" No.7, p.p.2-3). Along with traditional verses, Lawrence includes some unusual ones not normally associated with the song. Her final words in strong feminist vein, have not so far been noted anywhere else in the "Don't You Leave Me Here"/"Elder Green" etc. group. Although the closing phrase was to be used some 2 years later by Charlie Patton on the last-named title in 1929:

"So if you got a bad man,
An' 'e wants to fight;
Just take a chair an' break it

over 'is doggone head an' walk
the streets all night."(19)

No great shakes as a blues singer nevertheless Ms. Lawrence makes her point. Yeah!!

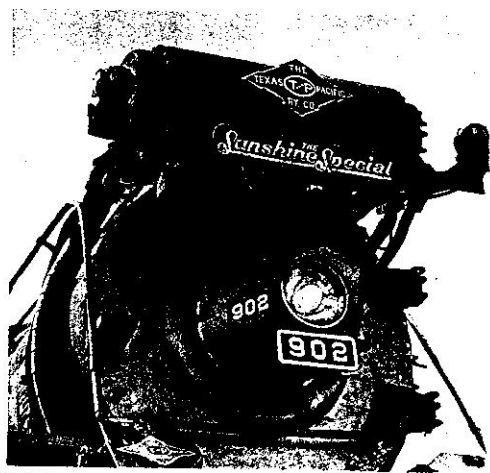
(to be continued)

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- 16."My Wife Drove Me From My Door"

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The "Sunshine Special" of the T.&P.R.R. on its way from East Texas to St. Louis, Mo. c.1945. First celebrated by Blind Lemon Jefferson in 1927 on a blues of the same title.

"Remembering Gary Davis-A Tribute To The Master"

by Luther Heavisydes

It's over twenty years since the great master of the Blues/rag time guitar died. I saw him as a young kid on the very last tour he did of the U.K. It was a revelation to see him play with such facile agility the most complex pieces so late in life, for Reverend Gary was clearly "fixing to die" and was not long for this world.

His concerts were gems-I play a piece which he recorded as "Twelve Sticks" and later enlarged upon as "The Boy Was Kissing The Girl While Playing The Guitar At The Same Time". My version is called "Eleven Sticks" because I just cannot master the variation which has a series of continuous hammer-ons. To see him perform this so that he could grab a young blonde girl by the waist (he had a way of pickin' 'em out of the audience) was a wonder to behold-a true master of the art of entertaining.

For a budding Gary Davis wannabe these concerts were a gift and unlike many old-timers, Reverend Gary could still cut it. It wasn't until I abandoned contemporary guitar and went back to my roots five years ago, that I began to fully appreciate what an influence this man had on my playing. I feel honoured to have seen him play and literally learnt at his feet.

I recently listened to his complete recorded output prior to 1950. There are still many lessons to learn so it's back to that guitar boy!

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GIG GUIDE

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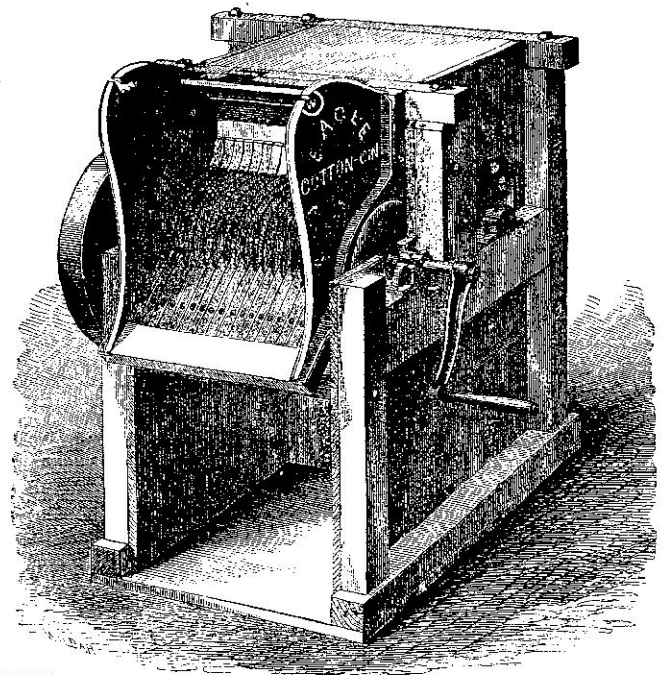
- Sept. 27----PIGMEAT PETE SMITH.

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A cotton gin c. 1878. Invented by Eli Whitney in 1793; the gin solved the long, uneconomical task of separating the cotton boll from the seed (by hand). Cotton soon displaced rice and tobacco as the "boss crop" in the South, and black slaves were the original workforce & remained as sharecroppers/labourers well into the 20th. century.

"CATFISH BLUES"
(Origins of a blues-2)

Part 2.

Although Cowley rightly says "Catfish Blues" is "...an enduring Mississippi blues theme that dates, on commercial record, from 1941. (and) It was first recorded by Robert Petway" (sic) (1), this only tells part of the story. It had for a long time been associated with the rough-voiced guitar-man, Tommy McClennan. Both singers were from the Greenwood area in the Mississippi Delta. A younger Delta singer, David 'Honeyboy' Edwards, (in England now-see Gig Guide!), told "Blues Unlimited" magazine in 1968, that Tommy McClennan was "...playing the same things he made (i.e., recorded), "Catfish" and "Bullfrog". Ha.ha. Playing pretty much the same way he did on his records, yeah, same way, same things". (2) 'Honeyboy' is referring to McClennan's "Catfish" on which the latter only mentions the bullfrog. Said Tommy in 1941:

"I wants to make this one right.
This is the (best) one I got."

Then he hung his head an' went to
singin' an' cryin':

"Now, I wished that I was a bull
frog, swimmin' in that deep blue
sea.
Lord, I would have all these good-
lookin' women, now, now, now, fishin'
after me.
Fishin' after (guitar completes
line).....
I mean after.....
Sure nuff, after me." (3)

McClennan's rasping vocal veering between the menacing and the sensual, in the familiar dark melodic strains that have become associated with this famous blues. His spoken self-encouragement might refer to the fact he featured slide for the only time on a record, or that this was his most popular number in the juke and barrelhouses



Tommy McClennan.
c.1940.

in the Delta. As 'Honey boy' says "When he played his style the people liked it. He had a big mouth and could holler a whole lot. I learnt "Catfish Blues" & "Hard Headed Woman Blues"

(*Footnote 1), and a few numbers he made." (4). And Calt & co. state "Although Petway's was the original recording of "Catfish" Blues" under that title, ...the song had been McClennan's signature piece around Greenwood". (5).

Robert Petway played with McClennan on many of his gigs. Petway had a similar style, in both vocal and guitar, to Tommy, which Edwards deemed 'different' (i.e. new at the time). "It'd be in and out; sometimes Tommy would be by himself and then when he get something pretty large he'd go get Robert." (6). Tommy McClennan, who was better known, had moved to Chicago and started recording for the Bluebird label in 1939. It would seem that after enjoying a few "hits" he sent for Petway who had 2 sessions in 1941 and 1942. Petway's first side was his version of the "Cat fish Blues" theme; taken at a much faster lick on his National

guitar, but without the bottleneck:

"Well, if I was a catfish, mama, I
said, swimmin' deep down in deep
blue sea.
Have these gals now, sweet mama,
Sittin' out, sittin' out, folks, for
poor me;
Sittin' out, folks, for poor me;
Sittin' out, folks, for poor me;
Sittin' out, folks, for me;
Sittin' out, folks, for me;
Sittin' out, folks, for me." (7)

A superb dance-oriented version, this record introduces an early example of the "fade-out" technique (almost unique in pre-war blues records). Petway was a better guitarist (on record) than McClennan, while the latter "could beat him hollering" (8).

Robert Petway, judging from his photo, was about the same age as McClennan (about 33 when he cut "Catfish Blues") and Big Bill Broonzy told Paul Oliver that they "...were in there together - kids together, grew up together. But Tommy got better known." (9).



Robert
Petway.
1941.

Perhaps Petway in an effort to get from under McClennan's shadow in the Delta, consciously sought to ring the changes, with his version of "Catfish". Speeding up the tempo, abandoning the slide, and using different verses (except for the one already quoted) would seem to indicate this.

Sometimes hailed as the definitive example of this blues on record, it has rarely been attempted by other blues singers. They generally use the 'slow 'n sultry', more traditional style which was popularised by Tommy McClennan.

*Footnote 1: Probably "Whiskey Head Woman" from McClennan's 1st. session in 1939.

In 1960, Paul Oliver recorded a young Delta singer, Robert Curtis Smith on location in Clarksdale, Miss. One of his songs was "Catfish". Smith, who had an original driving style on guitar, adopted a similar tempo to Petway but in a vastly different format. He used most of Petway's verses and a couple from McClennan. When he let the guitar speak on its own, however, it was all from Tommy. From emulating his under-played slide part (with "naked" fingers) to his solo in the break.

Of course R.C. Smith was probably influenced by a record made some ten years earlier, by one-time fellow resident, Muddy Waters. Muddy featured on vocal and guitar, followed McClennan's musical format (again without slide) and used Petway's verses + a couple of others. One of which gave the song a new title "Rollin' Stone". In 1961, another Mississippi singer recorded "Catfish Blues" but did not include the title in his song. K.C. Douglas injected some original verses while approximating the style and rhythm of Robert Curtis Smith.

Of course, by the time Douglas and Smith recorded, the blues had become electrified. Muddy's rare vo.gtr. (by 1950) outing, "Rollin' Stone", significantly used an electric instrument. Not surprisingly, a 'city blues' style "Catfish" cropped up, in c.1969 by Cousin Leroy. Containing a doomy, echo chamber with bass, drums and atmospheric guitar, the lyrics concentrated on the singer going down to crossroads to exchange his soul, with the Devil, for a guitar style. Incorporating Muddy's 'rollin' stone' verse, Leroy used Tommy McClennan's guitar phrasing from 1941.

In 1979 the clock turned almost full circle when 'Honeyboy' Edwards

-icine show circuit via Jackson and/or Swan & Lee, and took it to Bentonia where it was incorporated into a hard Mississippi Delta blues. Whatever it's starting point, "Catfish Blues"/"Rollin' Stone" has proved one of the most durable blues "standards". It has even been recorded by Texas post-war blues bard, Lightning Hopkins. McCormick said that "Catfish" grew from "a verse that was long a part of songs like "Easy Rider". (13). However one of the earliest blues singers, Blind Lemon Jefferson, also from Texas, did not include any reference to a catfish on "Easy Rider Blues" from 1927. Neither did vaudeville/hokum singer Frankie 'Half-Pint' Jaxon on his version 2 years later, with Tampa Red's Hokum Jug Band.

It's tempting to make some connection between Hopkins' use of a verse not found on any other record of "Catfish" which harks back to another song from 1928, and Jim Jackson. Lightning sings a variation of these lines:

"If a white man have the blues, he goes down to the river and sit down. (x2)
An' if the blues overtakes 'im, he jumps overboard an' drown."

"If a coloured man have the blues, he goes down to the river and sit down. (x2)
If the blues overtakes 'im, he thinks about his woman an' come on back to town." (14)

Using a couple of Petway's verses but McClennan's slower rhythm, the Texas man 'Hopkinised' his version of "Catfish" (c.1961); yet retained that insistent Delta feel. Hopkins partly combined both of Jim Jackson's verses into one:

"You know, I went down to the river,
Start to jump overboard an' drown;
I thought about that little woman,
I turn around, I went walkin' back to town.
Mm. Back to town.
Mm. Back to town.

Sure nuff, mm, back to town."
(15)

But that's the Blues!

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SOUTHERN RECIPE BLUES-3

More tasty dishes from south of the Mason-Dixon line, way down in Louisiana. I know raccoons (a carnivorous animal, about the size of a large squirrel) are a little hard to find around the M6, for example; but you could substitute hare or rabbit. In any case, the latter would be easier to catch than coons, according to Lightning Hopkins:

"That old coon, ----he was very smart.
I had a dog named Mike,
An' 'e broke 'is heart.
Every time the dog, every time
he'd bark."

Spoken: "That coon, 'e gone!"
("Coon Is Hard To Catch".c.1961).

1. COON A LA DELTA

1 coon
Cayenne pepper to taste
Black pepper to taste
Salt to taste
3 cloves garlic, chopped
1 large onion, chopped
1 cup celery, chopped
1 medium bell pepper, chopped
Flour for gravy
Shortening for gravy and browning coon
6 medium sweet potatoes

After coon has been dressed properly, soak for 1 hour in mild vinegar solution. Drain. Cut up or cook whole as desired. Salt and pepper coon and cover with water. Add cayenne pepper, chopped garlic, onion, celery, and bell pepper and parboil until partially tender. Remove from heat and drain. Brown coon in a small amount of shortening, then place in roasting pan. Make a thin brown gravy, seasoned as desired. Pour over coon in roasting pan and place peeled sweet potatoes around and bake in 350° oven until potatoes

are done.

MRS. ORVILLE E. COMER
Tensas Parish, La.
("River Road Recipes". The Junior League of Baton Rouge, Inc. Baton Rouge, La. 1971. (rep.)p.139.).

What's for afters, mama?

2. JELLY ROLL

3 eggs
1 cup sugar
3 tablespoons cold water
1 cup flour
1 teaspoon baking powder
1/3 teaspoon salt

Beat eggs and sugar until thick. Add water, then flour, baking powder and salt, sifted together. Line cookie sheet with waxed paper and rub with oil, then flour. Pour in batter. Bake in quick oven 425°, 12 to 15 minutes. Turn on cloth on which you have sifted powdered sugar. Trim edges and spread with jelly or lemon sauce and roll in cloth.

LEMON SAUCE FOR JELLY ROLL

Grated rind and juice of 1 lemon
1 cup sugar
3 tablespoons flour
2 tablespoons butter
Salt
1 egg
1 cup hot water

Cook ingredients until thick. Cool. This is enough for two jelly rolls. Will keep in refrigerator.

MRS. WALTER PRICHARD.
(Ibid. p.180.).

A sort of Swiss roll ('jelly' is a thick-cut jam). Source of the most popular and richest sexual symbolism in the blues!

Well, you can even get to play "Catfish" with Luther Heavisydes.

CATFISH KEY of E

E7 INTRO

Chords and techniques shown in the tablature:

- E7 INTRO:** (H) 0 3, (H) 0 2, 0, 0, 2, 0, (H) 0 2, (H) 0 2 0, ~ (BEND)
- Line 2:** 0 2, 0 2, 3, (H) 0 3, 0 ~ 3, 0 2, 0 2
- Line 3:** (P) 2 0, (P) 2 0, ~ 3, 0 2, 0, (H) 0 2, (H) 0 2 0, ~ 3
- Line 4:** 0 2, 0, (H) 0 3, 0 1 2, 0, 0 1 2 1
- Line 5 (SLIDE):** SLIDE 5, (P) 2 0, 2, (H) 0 1 0, (P) 0 1 0, ~ 3, 0 2, 0
- Line 6:** (H) 0 3, (H) 0 2, 0, 0 2, 0, (H) 0 3, (H) 0 3

(from p.14)

"Interpreting The Blues"

«**R**eproduction Blues" is here to stay and while there is no right or wrong way to play the blues I believe that there is a strong case for advancing the form beyond the realms of parody. In transcribing "Catfish" I am trying to give a 'flavour' of the original and not a slavish note for note transcription. It is also a fiendishly difficult piece to transcribe notationally. If you cannot follow the tab give us a ring and I'll play it for you over the phone.

The trick in mastering this style is to get the accent right - on the second beat and make it swing, swing, swing. If you have any problems give us a call on 0686-630483.

year at Jim's, but he carried it off admirably with a great "Good Morning Blues" and a fine, sensitive "Going To Germany" on his old trusty 'steel' played on his lap. The place started to fill up as Harry belted out Gid Tanner's "Jerusalem Moan" and an excellent "Walking Blues/"Me And The Devil" complete with fasetto. By now the p.a. had arrived and ANGIE SCARR maintained the same high standard of sensitivity to the Blues with a great "Worried Life Blues/"Someday Baby". As on this title, her renditions of "Come On In My Kitchen" and Blind Willie Johnson's "Bye & Bye I'm Goin' To See The King" were sung with real feeling and permeated by lovely slide guitar. The "musical cauldron of Colne" was beginning to heat up!

Next was a change of instruments as LAWRENCE from Lancaster, went into some rockin' boogie 'n blues piano. He knocked 'em out with 2 self-penned no.s: a slow blues he called "Couldn't Play Those Blues" & a superb jumpin' side "Aphrodite"!! You sure can play those blues, and sing 'em too. Then young DAN HEARN opens with a "ragtime piece" and included a "Buck Dance Rag" that Rev. Gary Davis would have been proud of-I know I was! His version of Sylvester Weaver's "Guitar Rag" was just like the record as he exhibited a phenomenal touch on the slide. You are helping to keep the Blues alive Dan!

«**L**il' "Brother" (REX HAYMES) gave us some fine solo pickin' as he sung "M.&C. Blues" and Bo Carter's "All Around Man". Rex is of course, one of the HELLHOUND BLUES, and now RICH T. PINN made it 2 as they started to rock the place with rousing performances of "They're Red Hot" & "In The Jailhouse Now". DYLAN joined in for a raucous "Roll 'n Tumble Blues/If I Had Possession Over Judgement Day", with moanin' harps and the audience hollering along with 'em!

HOW LONG, HOW LONG BLUES

VOCALION RECORD # 1191

EVERY body's seen how what it means to have his own way and leave him all alone. He gets to feelin' blue, discouraged and moanin', wonderin' how long he'll have to wait for her to come back. That's just the way Leroy Carr feels when he tells you how he's waitin' down at the railroad station for his good woman. You'll get a good kick out of this great record. On the other side he sings and plays "MY OWN LONESOME BLUES" another low-down number.

All Your Dealer to Play

My Own Lonesome Blues 1191
 How Long, How Long Blues 1191
 My Own Lonesome Blues 1191
 How Long, How Long Blues 1191

A FEW MORE VOCALION HITS

Ready For Me Now 1188
 Remembered For You, You'll Change 1188
 For a Few More You, You'll Change 1188
 Every Evening (I Miss You) For You 1188

For a Few More You, You'll Change 1188
 Remembered For You, You'll Change 1188
 For a Few More You, You'll Change 1188
 Every Evening (I Miss You) For You 1188

For a Few More You, You'll Change 1188
 Remembered For You, You'll Change 1188
 For a Few More You, You'll Change 1188
 Every Evening (I Miss You) For You 1188

Vocalion Records

Manufactured by
 The Brunswick-Balaban Co., Chicago

COLNE R 'n B FESTIVAL - 1994

"JIM'S ACOUSTIC CAFE"

HARRY GUREVITCH had the unenviable job of starting things off this

JIM'S ACOUSTIC CAFE (cont'd)

Some mean ol' Delta blues followed with ALLEN JONES punching out a fierce version of Charlie Patton's "Moon Going Down" and a harrowing "Come On In My Kitchen". I mean them blues was fallin' down like dark- night showers of rain! The mood continued with ROGER HIGGINS and a stomping "Nobody's Fault But Mine". He included a superb "Sporting Life Blues" sung with feeling and did some lovely pickin' on his old "easy rider". His "House Of The Rising Sun" had everybody joining in.

By now the place was really humming when Z.Z. BIRMINGHAM took the stage. Along with CARMEN PIRAHNA on vocals and washboard + ANDY on violin they plunged in to Jim Jackson's "I'm Wild About My Loving" with gusto. In the break Andy had his fiddle moanin' on down the line, with guitar and washboard dragging on down with him. Have mercy, NOW! The joint was jumpin' as they dished up more of the same with "Elder Green Blues" and "I Feel So Good". The Cafe was really cookin' (??) by the time they finished with Washboard Sam's classic "Diggin' My Potatoes".

The Blues eased on down at Jim's into the wee wee hours. But by 12.00 noon the next day (Sunday) it was back with a bang! A 5-piece took the floor headed up by LYNN BREEZE. This outfit consisted of MALCOLM on saxes, ? guitar, + the DEL RIOS with Trevor, gtr. & Mark on T-chest bass. From the first notes they took the blues by storm with swinging numbers topped with loads of "ooze" from Lynn's sensual vocals. Then the Del Rios did a groovy "Stack O' Lee" with Lynn's guitarist, and some fine hokum blues on the same theme as "Green Door" (I wish somebody would tell me what's behind the green door, etc.). Then Lynn and Malcolm returned for an infectious version of Bessie Smith's "He's Got Me Goin'" from 1929. Our sax man now picked up a harp and did a scorching railroad blues, a sort of "Mystery Train" and singing way down in his

boots. Yes indeed!

Replacing his harp with his more usual sax, Malcolm stayed on to back one of our main blues gals from the Midlands, SAM PAYNE. After belting out "Woman Be Wise" she did a sensitive and very moving "St. James Infirmary"; including falsetto and a fiery growl. Switching moods, she then sang a rocking "I Can Tell By The Way You Smell"; an old Walter Davis item. Sam, you can really play that piano. With such a high standard set by Lynn and Sam, women blues singers are really coming back into their own.

Finding we had a bit of a gap, in proceedings, CHARLIE 'BAD BOY' MITTON (sober!!) was invited up to do his classic takeoff of "My Babe" which has a chorus which goes "take me back to Gotham City, Batman"!! Then former Burnley harp champion, TIM HAIGH treated everybody to a couple of mind-blowin' numbers. Sure glad I don't play harp! The Cafe was having a real good time and when Z.Z. and Carmen returned with some great foot-stomping blues of the call and response variety, The audience loved it. "Lil' Bro." was on unplugged guitar and did his thang, but hard to hear. Carmen & Z.Z. finished with a beautiful version of "Goin' To Germany" done acapella; the most original since Cannon's Jug Stompers & Noah Lewis.

More fiddle with guitar in the shape of L'HOT CLUB D'OXENHOLME with Brian on vocals & box + Kevin on fiddle. A fine "T'Aint Nobody's Bizness" was followed by an excellent performance of Blind Blake's "Hey, Hey, Daddy Blues" with some really low-down feeling violin. Then Brian changed to a steel guitar for an unusual "Denomination Blues" which evoked the original by Washington Phillips on dulcicola. Next MOONSHINE stepped up on guitar to

JIM'S ACOUSTIC CAFE

do an archaic "In The Pines", a traditional number from Georgia. He then switched to banjo for an excellent song which included "Jack O' Diamonds" and a 17th. century English folk song; finishing with a superbly-picked instrumental "Soldier's March". Going back to the roots of the Blues.

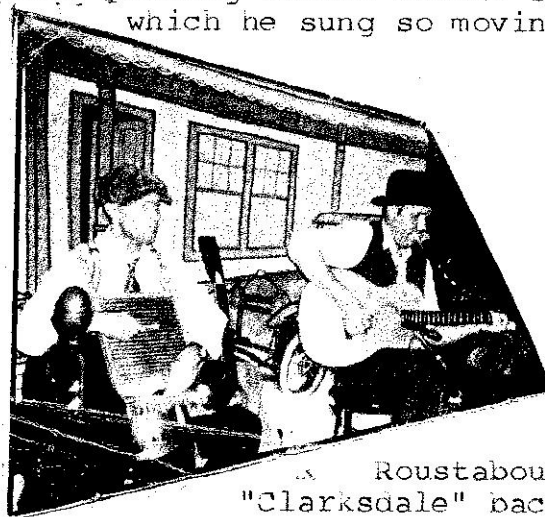
CHRIS SCOTT opened his set (with a Marshall!!) giving "Catfish" a good run for its money and followed it with a brilliant slow version of Son House's "Preaching Blues" (1930). Such was the intensity and power of his performance that he even sounded like House!! Jim's Cafe went into a state of shock as he matched this on "Somebody In My Home" from Howling Wolf's songbook. Playing some delicious and classic Delta slide guitar, the only singer I can call to mind in this country, with that same power of emotion, is GYPSY BILL WILLIAMS. You were that good, Chris.

By way of contrast, the "SOUTHERN DIVING DUCKS" with ? on vocals & guitar and Yves on fiddle did a zydeco/cajun number that got everybody movin': Yeah!! I tell you, man the place was jumping. Then from down Bristol way up jumped the twin guitars of ALAMO LEAL & EDDIE MARTIN. After a great opener full of social comment, Alamo belted out some smoky vocals, accompanied by their integrated guitars, a harp and an unknown sax player. Mmmm. Mmmm! What a way to finish the second day session.

On the Monday, we kicked off with the BLUES TRAVELLER who started with a searing "Crossroads". Then he snapped a string - that's the blues. After a troublesome lead (like what's happening??), Colin went straight into a self-penned no. in a heavy Delta style. Then he did his speciality, Robert Johnson's "Preaching Blues": you tore up the blues on that one, Col. But the jinx just will not let you be; the new set of guitar strings kept going out of tune. So

our man finished his set with a harp medley-jus' blowin' up a storm.

Mo' twin guitar blues, This time from LITTLE WILLIE SLACK & BIG NUTTY. They portrayed the versatility of the blues. From a superior, floor-shaking "Big Road Blues" from Tommy Johnson; through a frenetic hokum blues "Keep Your Mind On It" (The Hokum Boys) to a brilliant version of "God Bless The Child". Big Nutty doing some fine picking behind Willie's vocal which he sung so movingly.



Roustabouts with "Clarksdale" backdrop- publicity pic.

Once more with the contrast. The Blues is always springing surprises. A duo from the Bristol area (it must be something in the water! Featuring vo.gtr., hca./wbd. and footboard with tambourine! Called the ROUSTABOUTS, they went into a frantic "Baby It Must Be Love" as the place started to heaving with the blues. A great "Robert Johnson Blues Today" ("60 years on I hear 'em in my town") was followed by a veritable showstopper: Charlie Patton's "Hang It On The Wall". Ben changed to a ukelele while singing the tongue-twisting "you can shake it, you can break it, you can hang it on the wall". Dave was on a mini-washboard and bells, beating seven bells of proverbial out of them!! WHOOO-EEEE!!!

Helping to counterbalance the white domination just referred to, is a young guy by the name of FRANNY EUBANKS. His singing went into a different dimension of blues vocals. Tremblin' an' a-moanin', you KNOW Franny is the "Hoochie Coochie Man". "The Sky Is Crying" was Sonny Boy No.2 + Franny - and I saw Sonny play in 1965. A cross between Sonny Boy and Papa Lightfoot + the truly electrifying presence that is Franny Eubanks, has to be SOMETHING ELSE!!

Then JET MARTIN, one-man band, tore it up with a throbbing version of "Baby Please Don't Go" and "Prodigal Son". Then out came the 12-string steel. Hypnotic performances of "Roll And Tumble Blues" and "Walking Blues" ended an all-too short set - but we had TIME-HOUNDS ON OUR TRAIL!

Winding up the last day session (on Monday) ROBERT CAROUSO started with steel guitar and harp on a foot-stomping blues. Then MAGGIE THOMAS came to the mike and belted out her own blues as well as Etta James & Bonnie Raitt. Impassioned vocals, if not "deep into the blues" as Maggie put it. Good stuff, cats. But their version of Slim Harpo's "King Bee", suitably titled "Queen Bee", with "Little Red Rooster"-type slide, was diggin' way down in the canyon!! A truly beautiful week-end for inter-action between the PEOPLE & THE BLUES. That's what it's all about!

"JOHN DIXON'S GUITAR WORKSHOP"
(Colne - 29/8/94)

by Tony Elmore

Following last year's disappointing turnout (due to lack of publicity) a much healthier crowd turned up for the session this year, despite changes in day, etc. John started proceedings by treating us to a rendition of his excellent "Regal Rag"; after which it might have been fitting to remind us that we have the same basic tools as he has, ie. a guitar, eight fingers and two thumbs!

I attended one of John's workshops last year (at the late lamented Barnsley festival) which concentrated on the open G tuning. This time however, standard tuning slide and open D (with some variations, DADDAD instead of DADF#D) were ably taught, providing much food for thought to beginners and experienced alike. If anyone plays guitar at all they could do a lot worse than go to one of John's workshops.

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...lling minstrel show known as "s". The top pic. would be the rural railroad depots all over ...red many blues singers, including ...m Jackson, Sleepy John Estes, et al. ...m country bluesmen to vaudeville- ...again: in the oral transmission ... Woolcott's 1934 Rabbit Foot Co.