

“ACOUSTIC BLUES”

WINTER

1995-1996

NO. 12

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by Buddie Boy Hawkins

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"ACOUSTIC BLUES"

WINTER 1996

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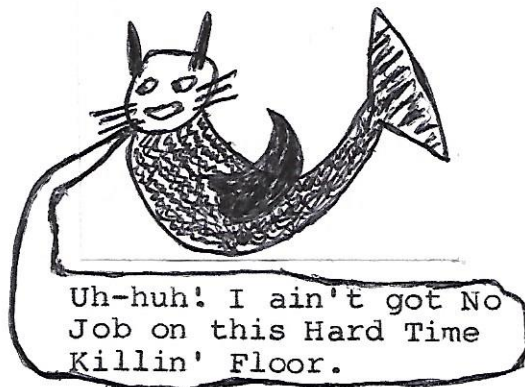
EDITORIAL

Hi there, Blues Cats. Well, only 5 months adrift, this time. Like B.R. (or whoever?) we're getting there.

Having found a new printers, I can keep the price of "A.B." at the present level; at least for the time being. The other good news is that "Max's Blues Club" has got a new permanent (well, as permanent as is possible in today's insecure climate) home. This is a function room next to the "Korner" Bar" which is part of the FARMERS ARMS. With over 110 members and some funding from Lancaster City Council, the Club looks like it's gonna be around for a good while yet.

Talking of funding (I never did hear from Eric Clapton or Mick Jagger!) I am pursuing other sources for financial support like North West Arts, & the Arts Council of England. The latter is a channel for money allocated for culture & the arts from the National Lottery. The funding is not just for the Club but also for the first INTERNATIONAL ACOUSTIC BLUES & GOSPEL FESTIVAL (see Editorial in No.11) to be held in Lancaster & Morecambe over 4 days in the first half of October, 1996. Date to be confirmed. Even as I write this, I have a meeting with Rajan Hooper who is the Art Council's Music Officer, in Liverpool at the Feathers Hotel, on Friday, 2nd. Feb. I'll keep you posted as to the outcome, naturally!

Well, the sad news this year, is there is no Gloucester Blues Festival. Tho' there might be a mini-fest. during the summer. So, don't forget to come to the ORIGINAL National Blues Festival, now in its 8th. year, this Easter. (see GIG GUIDE for dates & details). 'Cos without your continued support, there ain't gonna be no National???



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Keep on rockin' down the line, good people!



"BLUES AT JIM'S ACOUSTIC CAFE-'95"

Blues came pouring down on Colne at the 7th. British R 'n B Festival, in Jim's on Newmarket Street. They sure did; due to circumstances beyond our control-as they say, I was lookin for artists to open!! All at once I could hear some mellow piano of a blues nature wafting up from the piano situated in the lower part of the 'jook-joint'. I asked him if he wanted a spot on stage, and the guy playing said "Yes". I replied, "You are on in 10 minutes!" So things began to roll, commencing with an excellent, if short, instrumental set of blues piano and rockin' boogie from MIKE LAWSON. GOOD!

By now, the next act had arrived sans their singer, who sadly was too poorly to make the trip. Undaunted, the "BROTHERS TOO BAD" gave us a superb "Texas Worried Blues" from Henry Thomas and a heavy Delta vocal on Bukka White's "Sleepy Man Blues", with some great 12-string guitar and exquisite and sympathetic harp. Nice set, boys, but nice.

Next, STEVE BENNETT gave us a lovely version of Charlie Lincoln's "My Wife Drove Me From My Door", with slide guitar. His set included some fine an' clean finger-picking together with his rich vocals, resulting in some really low-down sounds. The audience were getting some good ole country blues, and they were digging it.

The place was packed when the HELLHOUND BLUES came on. When Rich picked up that washboard and Rex started singing Broonzy's "Good Liqu-or Gonna Carry Me Down", the crowd went beserk. They followed in similar vein with "He's In The Jailhouse Now" (Memphis Jug Band), "Bukka's Jitterbug Swing", and "Mama Don't Allow" Oh, shake the shack, boys--I mean shake it!

This mood continued with LYNN BREEZE & some of the DEL RIOS. So

the line-up was vocals, banjo, fiddle and guitar. Lynn hit the spot with her sleazy "Kitchen Mechanic Blues" and gave us the lowdown on her "Hot Dog Man"! Complemented by some mean old fiddling, you get better every time, Lynn, but you oughta start pickin' some more of that old banjo.

On the Sunday, ALLAN JONES

JIM'S CAFE

ACOUSTIC BLUES SESSIONS PRESENTED BY MAX HAYMES

SATURDAY 26TH AUGUST

12.00 - BETTY'S BLUES
1.30 - SISTER LOW-DOWN & THE BROTHERS TOO-BAD
2.30 - STEVE BENNETT
3.00 - BLIND LEMON
4.00 - HELLHOUND BLUES
5.00 - LYN BREEZE & THE DEL RIOS

SUNDAY 27TH AUGUST

12.00 - ALLAN JONES
1.00 - CHRIS 'BUGSY' RAYNES
2.30 - Z.Z. BIRMINGHAM & CARMEN PIRAHNA
3.00 - EDDIE MARTIN
4.00 - JET MARTIN
5.00 - ANGIE SCARR

MONDAY 28TH AUGUST

12.00 - LITTLE WILLIE SLACK
2.00 - SAM PAYNE
3.00 - LUTHER & CISSIE HAEVISYDES
3.30 - MIKE WOODS
4.00 - CHRIS SCOTT & TIM HAIGH
5.00 - FRANNY EUBANK UNPLUGGED

In addition to the afternoon acoustic sessions there will also be free jam sessions every evening, when full meals will also be available.

Vegetarian Snacks & Meals
Breakfasts from 10.00am

The 'alleged' 'final' programme for acoustic blues at Jim's.

set things off with a truly awe-some bunch o' blues which included a version of Charlie Jordan's "You Can Run And Tell Your Daddy" from where Presley got the basis of "Wear My Ring". Some really impressive Charlie Patton blues and a swinging "No Matter How She Done It" from Tampa Red and Georgia Tom, concluded a set of scintillating blues-Yes! Yes!

From here on in, I abandoned the idea of taking notes as so

much was going on. The overall standard of blues performed at Jim's Cafe were of a very high order and the following jottings recall just some of the good stuff that was being put down.

HARRY GUREVITCH included a highly personalised "Walking Blues" while playing his steel guitar across his lap. By placing his false-tto cry at the end of a verse, he made it his own and brought home a sharp reminder that blues SINGING needs to be given as much priority as the guitar-playing, harp blowing, etc. of some acoustic performers. With his strongly projected vocals and delicious slide guitar, Harry took us way down that old dirt road.

Another fine example of good blues singing, is of course the house-rockin' sounds from Z.Z.BIRMINGHAM & CARMEN PIRAHNA. Featuring mostly hokum/Saturday night blues, these guys generate so much happiness and good-time feelin'--mm-mm! With guitar and washboard respectively, they also were backed by John on blues-drenched fiddle and Richard? on a side drum. My favourite of theirs is Jim Jackson's "I'm Wild About My Lovin'". Ain't that right??

And then there was EDDIE MARTIN on guitar/harmonica. This man lives and breathes the blues and his impassioned vocals hit the spot plumb centre. One song (the title I don't remember) was a topical one on the human condition in 1995. The same emotional intensity as a Robert Johnson or a Son House. The Blues is as relevant today in Colne as it was in Mississippi in 1927 - AND THAT IS FOR SURE!

Some more female vocals and washboard from CISSIE HEAVISYDES & LUTHER on mind-boggling guitar. My pick was Cissie's version of the Tommy Johnson classic "Bye Bye Baby Blues".

Then there was JET MARTIN & his one-man band. He included a power-house "That 's No Way To Get Along" & "Baby Please Don't Go" from Robert Wilkins and Big Joe Williams respectively. Plus a moving instrumental tribute to the late Rory Gallagner.

Things slowed right back down for some truly haunting slide from ANGIE SCARR. She had just been presented with a cheque (as long as my right arm) for £100 as the FIRST prize in the "Detour" Acoustic Blues Song Competition for 1995! Her entry was a superb "Bad Luck Man" which she sang in unison with her moan-in', dronin' guitar-without the slide. Other blues she played the latter with were so exquisite they almost hurt. Have mercy!

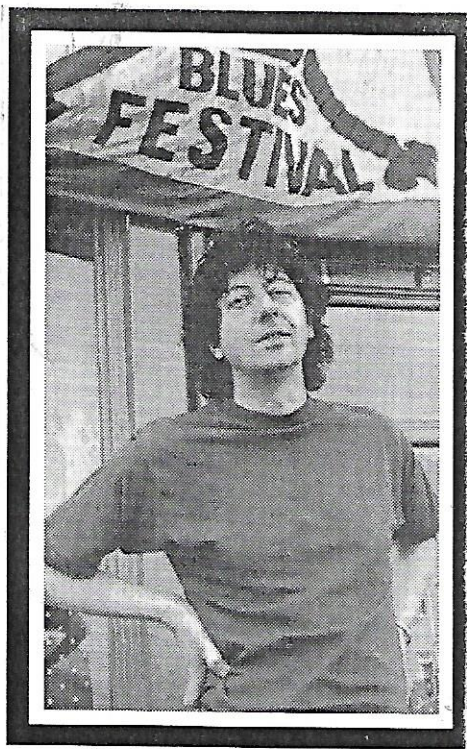
While DAVE SPEIGHT also on a 'box', did some incredible blues featuring Mississippi John Hurt songs like "Candy Man". His total involvement between guitar & vocals were wonderful to see and a real credit to the Blues - nice one, my man!

The truly beautiful "Cool Drink Of Water Blues", with eerie falsetto, as performed by LITTLE WILLIE SLACK came very close to the Tommy Johnson original - a haunting blues, and possibly the best I've heard you do, Little-er, Little Willie. Still with Tommy J we were next treated to a tremendous "Big Road Blues" with zonkin guitar, comments addressed to himself (a la Tommy McClennan) and a raucous vocal--the whole invoking how it must have been down in Jackson or Tylertown in Mississippi during the 1920s. Oh, these blues will make you pick a fight wid your daddy!!

A trio called C.&A. (after the railroad?) consisted of 2 guitarists and a young bongo player. With one guitarist doubling on

harp, they provided some superb gut-bucket pre-war urban blues. Jim's Cafe was jus' freakin' out, you hear me, I said freakin' out. From Workington, I can assure you we'll be hearing more from these guys at Max's Blues Club.

Meanwhile, on piano, there was SAM PAYNE. She keeps getting better, if that's possible! One of my favourites, as she does it, is "T'Ain't Nobody's Business", where she alternates between a growl and a sensual purr, this is how to SING the blues. While her piano which is an extension of herself, ranges from high-class boogie to moanin'-low blues which carry your mind away. Her incredible



Jim, outside THEE Place!

version (the best and most original since Skip James) of "I'm So Glad" leaves you, as the man said, Breathless-a!

Then there was the RED-EYE BLUES BAND, vocals, harp, piano and guitar. A really tight integrated sound with brilliant piano support and some of the most extrovert singing I've seen from a blues crew. Often accentuating

their lyrics with exaggerated physical movement, these guys generated supercharged energy which ripped through the enthusiastic crowd at Jim's, just like a "streak of heat". The Blues surely - LIVES!

From Bristol (whatta scene they must have down there!) came KEITH DAVIS who gave us some mean Delta blues accompanied by his steel guitar. His total involvement between vocals and instrument is a prime example to aspiring blues people, sounding so good but making it look so easy.

Up stepped MIKE WOOD and some sensitive East Coast guitar blues by way of contrast. The stand-out was a haunting "Weeping Willow Blues" from Blind Boy Fuller. Beautiful, Mike.

For something completely different, as they say, next on was DAVE "PUSSY MAN" THORPE!! Using John Lee Hooker-influenced rhythms, he presented one of the most raunchy set of blues songs it's been my pleasure to hear. Plenty of 4-letter words but somehow never crude, as he related to loving a woman in the real sense. One of his items, all self-penned, referred to the 'Bible-bashing, bullshitting preacher blues; as a protest against uninvited religious visitors at his door. Jim's Cafe just erupted as they hung on to every word. Dave is a breath of new life in early-style blues and is the male counterpart to Lucille Bogan when she sang "Shave 'Em Dry" in 1935. So refreshing to hear a white singer, proud to express their sexuality - one of THE main themes in the Blues.

So on to one of the boss cats of acoustic blues, CHRIS SCOTT. Sans Marshall (heyyy!:) he went for the jugular with a version of the Son House "Preachin' Blues", I swear Son was right there wid ya, Chris my boy! Joined by TIM HAIGH on harp & SAM PAYNE on piano, the trio tore in

to some foot-stompin' blues which unfortunately had the guitar drowning out Sam's piano. When the latter could be heard, the mix didn't quite gel, for me anyhow. Still, the crowd lapped it up.

Finally, as a non-scheduled thing, we had two treats. First ALAMO LEAL & EDDIE MARTIN gave us an example as to how musicians can complement each other. Their 2 guitars played way down low, almost literally "talked" to each other. These guys have known each other for around 15 years and it showed. The crowd were getting something extra special--and they knew it. Have mercy, now!

Alamo stayed on stage and called up SAM PAYNE, and NEAL HARRISON on double bass. Now this was a first time event that DID work. Probably because of a different line-up of instruments. Neil's bass throbbed, snapped, and purred in a fashion that would have made Willie Dixon proud. While Alamo sang blues pulled from deep down in his gut and Sam's blues-drenched piano, well it jes' went rolling along. This was a Blues Happening to fit the band. Whatta a beautiful series of blues sessions at the one and only JIM'S ACOUSTIC CAFE. See you next year, cats?

DRUNKENNESS LIQUOR HABIT.

In all the World there is but ONE CURE, Dr. Haines' Golden Specific. It can be given in a cup of coffee or tea, or in articles of food, without the knowledge of the patient, if necessary. IT NEVER FAILS. 48-page book of particulars free. Address in confidence.
GOLDEN SPECIFIC CO., 185 Race St., Cincinnati, Ohio.

[1891]

A 19th. century advert in the U.S. -- Sneaky, or WHAT??

Well, looky-here. It's Ray Stubbs easin' on down the road with the second half of the show about one-man band blues. Let's hear from you, Ray.

"LONESOME AND BLUE" (The Development of a One-Man Blues Band)

by RAY STUBBS

Part 2

When I first started my one-man band I had nowhere to go for advice. Music shops did not give you the time of day and they all had a treasure trove of odds and ends laying around in some store room that I could have used: and paid for.

The Hi-Hat that I got from "Pigmeat" had seen better days. I fitted a goose-neck arm on it and used a microphone. Underneath I added another hi-hat stand and put on ^{wifit} Jesse Fuller called sock cymbals. These were cymbals with rivets through them (I believe a rivetted cymbal would be called a sizzle). The sock cymbals gave a nice backlash to the bass drum - a sort of mixture of a hi-hat and washboard. I eventually changed one of my cymbals for a tambourine and the extra bells make a unique sound.

Both sets were amplified with a microphone underneath. A couple of years back I wanted to add a foot-operated washboard...I used a standard hi-hat mechanism, cut down, with some spring-mounted ball-bearing stroking the inside of the board. By this time I had my present set-up and each hi-hat stand (off to my right) was getting farther away from me. An ex-roadie of mine came up with the idea of mounting hi-hat, sock cymbals and washboard onto one frame. (see Fig. 4).

You go to a drum shop and mention that you are a one-man band and you won't get any help. A few years later when you're

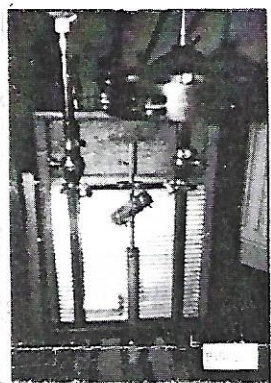


Fig. 4

buying expensive cymbals and drum-pedals, they'll be swarming around you like flies around a dung heap. Your instruments DO matter and to this day I am always trying to improve my kit.

So back to the early days and what about a 'fotdella'? My next attempt was

even dafter than the first. Remember Rolf Harris? He played, with great success, an array of Aboriginal tribal instruments, but why did he play the stylophone? He was on T.V. and in magazines... "a great little instrument". Well, I fell for it. I bought one, pulled it to bits, built a set of pedals with contacts on them to trigger the corresponding note on the 'Rolf-o-phone'. I put the whole thing in a box and it worked - even better when I added my bass-boost unit. The jug from 'Pigmeat' was a heavy earthenware thing with a microphone head inside so I fixed this on top of the newly-named 'stylo-della' (see Fig. 5). So with my new 6 Channel amp. I went out and played my first gig with: drum, hi-hat, stylo-della, sock cymbals, jug, harmonica, guitar and vocal (one microphone over both cymbal units, bass-drum acoustic). The gig was O.K. but my equipment let me down. Without its bass boost, my guitar sounded awful and my hi-hat, socks and drum were too quiet. To crown it all, my

jug tipped over on my second-to-last number and cracked my guitar! I finished off with a harmonica solo.

So, I had just bought an amp. but now I needed a guitar. The bottom-line was: my co-ordination had been O.K. and I'd gone down well, the stylo-della had served its purpose but I needed a central body within my kit to anchor all the other instruments to.

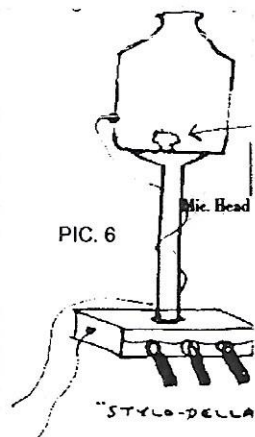


Fig. 5

A pal of mine had a broken-down Hammond organ. We tried to isolate the bass pedals from the organ but found that I would need to carry half of the organ components around in order to make it work (the organ came from the Club-A-Go-Go). I came out of his workshop, turned the corner, and in a shop stood a set of independent bass pedals: "New £120"! I went home and carried each "Vendatta" speaker cab to the local second-hand shop, followed by my guitar with a freshly glued scratchplate over the crack and an armful of records, and walked out with £50. Next, off to Newcastle with my electric piano, into the shop. I had traded in my piano and had to put £20 towards the deal but I had my 'fotdella' electric and I practiced with it through my piano amp. for weeks.

I would say that the pedal bass sets me apart from most one-man bands. Instead of a monotonous drumming/dum-ching of a drum and hi-hat, the bass gives you the chance to get away from playing chords all the time on the guitar.

Without a guitar, I could spend time on building my kit up rather than playing it. I changed the earthenware jug for an alloy one and mounted it over the drum. My vocal microphone was on a stand in front of the kit and I added a kazoo alongside the vocal microphone. My drum had a microphone on the outside and I could try it through my piano amp. but it didn't sound right. I also dropped the sock cymbals because I found it difficult to stretch my foot so far out (this was about the time my roadie thought of building a cymbal frame). I added the crash cymbal over the hi-hat.

After awhile, I went looking for a guitar and remembered that

during my time with "Pigmeat", we had acquired lots of cello style guitars, most of them with their necks off. I hunted through them, but they were unplayable. I had been making some 'dulcimer' cases ~~for~~ "Steffan Sobel". He did me a deal for a nice 6-string cello and I put a "Barcus Berry" bug on it. I had a real good-sounding guitar - no feedback (see Fig. 6). I



Fig. 6

thought of linking my PA amp. into the speaker of my piano-combo just to get some gigs in by putting my vocal, harp, footbass, guitar, hi-hat, and jug through the PA. I was able to play small rooms.

I loved arranging standard blues numbers to suit my one-man-band. I was starting to have less problems onstage. If I had a problem, I would set up my kit the next day and sort it out. Everyone wants to have a laugh at the one-man-band, but when you play with determined co-ordination, you leave their tongues hanging out, like their first Communion.

A small music shop opened around the corner from my house in Gateshead. The guy had about four guitars and a Burns "Orbit" amp. I didn't need the amp. but I felt sorry for the guy, so I bought it. The owner was Bob Hall (not the pianist). His best pal was Jim Burns (of Burns guitars). These two guys were to change my life as well as my liver! As Bob's business improved, the shop became well-

stocked. Bob's policy was: "You can't do gigs without the gear, and you can't afford the gear until you do some gigs", and he let anyone take items away and pay later. This eventually led to him going bust, but he was the kindest person I've come across in the music business, and when he attended gigs with Jim Burns, I always knew he would listen out for me and advise me. For the next 3 years, I shopped at Bob's. From having O.K. gear, I learned how to enhance sound by Bob's methods and how to make your equipment work for you.

Being able to try instruments and equipment out at gigs was a great help. I eventually bought a brand new complete PA system from Bob and upgraded all my microphones. Your sound is only as good as your worst microphone. It will feedback, scream, howl, and trigger off all sorts of problems on your most expensive microphone. Remember the bass drum? I've a different one now. A Premier marching drum, this is always a problem to get right and when you're playing it's always on the move.

I solved all this by mounting all my kit onto a sheet of 1" plywood (see Fig. 6). The right hand side clips away from the bass pedals, making the cymbal frame one-piece. Also, your bass drum sound will change depending on: a solid/carpet/hollow or high, performance area, etc. I have a layer of 3" foam underneath the drum. The drum is then screwed down onto the board. Inside is another 3" foam strip on the bottom of the drum. Then a pillow resting against the main skin: where the pillow folds at the bottom is where the microphone is placed = same sound every night. The added bonus of having the kit fixed is that it is always laid out exactly the same every gig. It might take time and patience to get right but once it's done it won't change.

My kazoo was another little gremlin to get right. To play kazoo and jug you must be able to sing, as both instruments depend on your oral cavity to make a pitch. I had the kazoo fitted next to the vocal mike, but most of the hum of my voice obliterated the rasp of the kazoo. I needed to remove or elongate the sound away from spilling into my microphone. If I was to add an extra tube onto the end of the kazoo, then I might as well give it its own microphone and own mix. I did this by using the resonator box from an old table-top gramophone: a tube from the kazoo joined the resonator box where the sound came from. I amplified this with the accordion bar-pick-up from the "failed" fofdella. It was O.K., but humming louder into the kazoo did not increase the volume. It needed to be bugged nearer the source. The guy I had visited with the Hammond organ, gave me two clarinet bugs. I put one towards the kazoo and wired it parallel with the bar-pick-up. This worked a treat and with a little chorus effect, you can simulate a sax or trumpet. I call it the 'kazoosophone'. I did the same to the jug, putting the clarinet bug near the mouthpiece and linking it with the internal microphone in the jug.

I moved the jug to a fixture on top of the bass pedals. Under the bass drum I added a foot-operated cow-bell. It has a metal beater and needs no amplification.

That's it to date...I will be adding a foot-operated snare drum and re-introducing my Mississippi whistle.

MY SET UP AT PRESENT

2 x 150W Carlsbro Marlin PA Amps (total=12 channels - these amps are workhorses. FX switch out on all channels and a good clean signal out to DI box for using big rigs).
 2 x 300W Sann 1 x 15" cabs (No horns = no feedback)
 Elka foot pedal bass (8' + 16' pipe sounds modified to give string bass)
 Customised Ex-harmony 12 string guitar
 Yamaha FG60 12 string guitar (open-tuned)
 Bonber Gruun 6 string guitar (ALL guitars fitted with shallow bugs)
 Microphones: SM58 (Vel)/SM 58 (washboard)/Unidyne II (drum)/Unidyne II (Bi-Hat)/Unidyne II (2 in harmonica rack)
 Harmonicas: Bohner Special 20s
 Jug (German made clarinet bug + SM 58 head)

Kazoosophone (German made clarinet bug + Bell Accordion P.U.)
 Bi-Hat Adams Stand - Zyn Cymbals
 Soeks - Adams Stand - Latin Perc. Tambourine/Hot Snap Cymbal
 Washboard Premier Frame + pedal
 Cowbell - Latin Percussion Drum - Premier 28" marching drum
 Effects Pedals - Roland-Chorus/Boss Analog Delay/Pearl Warp/Pearl-Noisegate



Fig. 7-RAY STUBBS at Hawth Arms, Hull. 1989.

Any queries/info., give Ray a bell on 0191-4770717.



A quote from the reminiscences of a Mississippi farmer's son, c.1920s, refers to this as "the red-hot cannon-ball stove..." (The Promise Of The New South. Edward L. Ayers. OUP. 1992. p.p.57-58.). Its height would reach through the ceiling and a blues verse, also used by Barbecue Bob and Willie Baker, once thought to refer to an express train, now makes more sense. As Curly Weaver sang on his "No No Blues" in 1928:

"I'm long an' tall,
 like a cannon ball.
 (x2)
 Take a long tall
 fella, make a good
 gal, make a good gal

squall."

Paul Oliver, in his excellent chapter on "The Blue Blues", said the line "I'm long and tall like a cannonball", "which sounds totally paradoxical, has rather more meaning when it is known that 'The Cannonball' is the Illinois Central express from Chicago to New Orleans, though 'tall' is more effective as a rhyme than as an adjective". ("Screening The Blues". Paul Oliver Cassell. 1968. p.213.). Oliver's observation is entirely fitting with regard to the express train interpretation (a 'cannonball' was also used to refer to any fast train). But the word becomes admirably descriptive (and becomes a boast of sexual prowess) when applied to an object most rural Southerners (black and white) would get their heat from in the 1920s - the "cannon-ball stove".

Staying with stoves for awhile we have that talented bluesome, two-some, "The Roustabouts" from Bristol with:

SOUTHERN RECIPE BLUES-5

The ROUSTABOUT'S breakfast.

When you wake the morning after the night before, this is the only way to start the day in true Southern style. Scour the country for JIMMIE DEAN HOT SAUSAGE; I've only ever seen it in the States, give up and make your own, and SING:

"Oh my baby's so big and round,
She makes my biscuits so soft
and brown."

BISCUITS AND SAUSAGE GRAVY

BISCUITS 2 cups of flour
1 teaspoon salt
5 teaspoon baking powder

1/3 cup of lard
3/4 cup of milk

GRAVY 1lb ground pork or
sausage meat
1/2 teaspoon sage
1/2 teaspoon thyme
1/2 teaspoon chilli
flakes
1 teaspoon salt
1/2 teaspoon ground
black pepper
1 teaspoon Worcester
Sauce
few drops Tabasco
about 1 pint of milk

Combine flour, salt, baking powder and lard, rub between fingers to make a coarse meal. Add milk to make a sticky dough - roll out on a floured surface until 1/2 inch thick. Punch out about 12 round biscuits with a glass. Put a lump of lard in a baking tray in an oven and pre-heat to 200 Centigrade. When oven is ready, dip the top of each biscuit in the melted lard and turn over (the biscuit, not you). Bake for 12 - 15 mins. at 200 C. Cook the meat with the sage, chilli, salt, pepper and a little oil in a saucepan over high heat until brown. Add the flour, mix to make a roux. Slowly add milk mixing over a low heat. Add the Tabasco and Worcester Sauce and more milk until you have a good thick gravy.

Break open the biscuits and pour the gravy on top. The smell of baking biscuits cures ALL hang-overs and if the gravy blows your head off.....you know you made it right.
"The Hungry Musician's Cook Book"
Ben Bromnam 1995.

"ORAL TRANSMISSION IN VAUDEVILLE BLUES--POSTSCRIPT"

In my introduction to Part 2

of this series ("A.B." No.10) I surmised that sometimes rural blues singers were influenced by earlier recordings of vaudeville-blues, which were usually sung by women. Probably not so much by the lyrics, which were mostly rural-based anyway, but by tunes which had a set melodic structure. Ma Rainey's "Booze And Blues" and Clara Smith's "Awful Moanin' Blues" influence on records by Charlie Patton and Bo Weavil Jackson, for example (see No.10). The following is by way of further exploration on this theme via recordings by Bessie Smith and Ma Rainey.

The latter singer, "Mother of the Blues", cut "Jealous Hearted Blues" in 1924, with an excellent jazz band accompaniment which included "dirty" trombonist, Charlie Green:

"You can have my money, have everything I own,
But for God's sake leave my man alone."

Ref: "'Cos I'm jealous, jealous, jealous-hearted me;
Lord, I'm just jealous, jealous as I can be". (2)

"It takes a rockin' chair to rock,
a rubber ball to roll;
Takes a man I love to satisfy my soul."

Ref: "Yes, I'm jealous, jealous," etc.

Spoken: "Lord, Lord."

"Got a range in my kitchen, cooks nice an' brown;
All I need is my man to turn my damper down."

Ref: "'Cos I'm jealous, jealous," etc.

"Gon' buy me a bulldog, to watch me while I sleep;
To keep my man from makin' his midnight creep."

Ref: "Yes, I'm jealous, jealous," etc.

(1)

In 1927, another Georgia singer recording as "Charlie Lincoln", did a rural or downhome version for the Columbia 14,000 series. By playing in a faster tempo (for Lincoln!) on



Ma Rainey-c.1924

his 12-string guitar and omitting the instrumental break, he squeezes in over twice as many verses (ten to be exact!). The first 3 are similar to Rainey's but in a different order. The other 7 are mainly 'floating' verses or Lincoln's own creation. Lieb says of the Ma Rainey version: "Although the song

is copyrighted in Lovie Austin's name; (Rainey's pianist on this recording) all stanzas but the first are traditional." (2). Lovie Austin was a prolific composer and backed Rainey on many of her records and she could well have made up the tune to "Jealous Hearted Blues" as well as the opening verse; with which Charlie Lincoln also begins his blues.

But Lincoln greatly extends the 'jealous-hearted' theme:

"I left my wife an' baby standin' on the doorstep cryin';
I got a house fulla chillun,
ain't ne'er one mine."

Ref: "Oh, I'm jealous, jealous-hearted see?

So jealous, I'm jealous as I can be."

"I says I got love, I can hide it in your home;

I can keep it turned off or I

can turn it on."

Ref: "Oh, I'm jealous, jealous," etc.

"I says I can't help it, mama,
what you do;

You can tell the world, I got
these "Jealous Hearted Blues!"

Ref: "Oh, I'm jealous, jealous," etc.

"I said, "Stop still, mama, let me
give you advice;

If I catch you with a man, it's
gonna be too tight."

Ref: "Oh, I'm jealous, jealous," etc.

(3)

Intriguingly, Lincoln omitted Rainey's last verse which was central to the 'jealous theme', whereas some that he added (not quoted) were not. Another rural bluesman, Louisiana slide guitarist, Blind Joe/Willie Reynolds would adapt this Rainey verse for his superb "Outside Woman Blues" in 1929.

A sexual if slightly obscure verse that Lincoln sings:

"Says, hello Central, give me two
-three-nine;

What takes to get in these
hips o' mine." (4)

crops up in another Rainey song, "Hear Me Talking To You" where she asks Central (telephone exchange) for "six-oh-nine". This was recorded some 8 months after Lincoln's "Jealous Hearted Blues". Certainly, Lovie Austin's melody and verse, via Ma Rainey, influenced Charlie Lincoln on this occasion, even if this was an 'original blues' by the 12-string guitarist. But as Lieb says: "Ma Rainey retained a high degree of folk blues consciousness, ... Most of her recorded songs are linked to the blues in their twelve-bar melodies, three conventional chords, three-line repetitive stanzas, frequent rural diction and images from folk poetry, and traditional themes of love, violence, and loss" (5)

Yet another Ma Rainey blues from 1924, "Cell Bound Blues", features some "stop-time" verses. Finding herself in jail, she gradually realises she has killed her man, in a violent quarrel. After asking the jailer for confirmation, the awful truth dawns on her.

"I walked in my room, the other
night,

My man walked in and begin to
fight.

I take my gun in my right hand,
Hold him, folks, I don't wanta
kill my man.

When I said that, he hit me
across my head,

First shot I fired, my man fell
dead.

The paper came out and told the
news,

That's why I said I got the
"Cell Bound Blues": (6)

In 1928, a singer known as Wayman "Sloppy" Henry, recorded a blues which incorporated Rainey's stop-time verses and extends the blues by attributing the killing to the potentially lethal moonshine drink, 'canned heat'.

"I live down in the alley, full of
canned heat as I can be;

Honey, as I can be.

Oh, my babe. I live down in the
alley, full of canned heat as I
can be;

Look like everybody in that alley
sure done got mad with me."

"Liza bought so much canned heat,
won't sell her no more;

Won't sell her no more. Hear me
talkin';

Liza's bought so much canned heat
won't sell her no more.

She's got the cans an' the labels
layin' all around her door."

"Canned heat whiskey'll make you
sleep all in your clothes,

Lay down in your clothes.

Yes, babe. I say canned wheat,
(sic) whiskey make you sleep
all in your clothes.
When you wake up next mornin',
feel like you stayed out-
doors."

"I said whiskey, whiskey, many a-
folks' downfall,
Many a-folks' downfall.
Ohhh! Whiskey many a-folks'
downfall.
When I cain't get my whiskey,
I ain't no good at all."

"Walked in my room, the other
night,
Man came in, he wanted a fight,
Took my gun, in my right hand,
Hold me folks, I don't want to
kill no man.
When I said that, struck me
'cross my head,
First shot I fired then the
man fell dead.
I said canned heat whiskey
drove me to the county jail;
Got me layin' up on my bunk,
an' I got nobody to go my
bail." (7)

Henry's story ends just where Ma Rainey's begins. Living in the alleys in the 'darktown' section of Atlanta, Ga. and other Southern cities, as many homeless blacks were forced to do; life was often rough, tough, and downright dangerous. The alley and its filthy conditions were celebrated? by such diverse blues singers as Clara Smith, Scrapper Blackwell, Memphis Minnie, and Washboard Sam, for example.

Henry sounds to be an older singer who operated on the vaudeville circuit. Bastin reports that "The Chicago Defender of December 19, 1925, carried a picture of Henry wearing a top hat, on page 5." (8). Although he was probably from Georgia, Bastin adds: "He was never listed as a resident in Atlanta; Georgia Tom met

him in Memphis in 1927, which suggests that he recorded on occasions when his touring company was in town." (9). Sloppy Henry first recorded in 1924 and may well have seen Ma Rainey singing her "Cell Bound Blues" in person.

Some 5 years later after Henry's "Canned Heat Blues", the near-legendary Blind Willie McTell, also from Georgia, cut HIS version with Curley Weaver on second guitar, as "Bell Street Lightnin'". He followed Henry's recording pretty closely but omitted the half-repeated lines and sings about "Bell Street alley/whiskey". One new verse appears which refers to booze available on Bell Street at "two bits and a half a throw", and will make you cut up rough in the courthouse "an' break out the jail house door" (10). McTell was to



Blind Willie
McTell—from
a pic. c.
1927.

re-record this, again with Weaver, in 1935 as "Bell Street Blues". Using the same verses except that it is McTell himself who is refused the purchase of more whiskey and the tempo/atmosphere is more 'rowdy' in contrast to the sensitivity of his earlier recording. No doubt reflecting an attempt to keep up with the gradual urbanisation of the Blues in the 1930s.

McTell, by his own admission, would "steal music every which-away" (11), and had obviously drawn heavily

on Sloppy Henry's earlier recording, and both might have taken their blues from an oral tradition in Georgia. But it is far more likely that Henry was inspired by Ma Rainey's "Cell Bound Blues", which was "another Rainey composition" (12), which the "Mother of the Blues" could have included the extra verses about canned heat/Bell Street whiskey in a longer live performance.

(Mo' Postscript, next time!)

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BLIND BOY FULLER-c.1935. One of 2 known pics. of the main blues man from the Carolinas. Included Sonny Terry on some of his recordings from 1938. Widely influential on East Coast guitarists. Fuller died in 1941 of a bladder infection.

Staying with sickness and the mortality of man, for a spell, here is the much-awaited article by Bob Groom on the influenza pandemic of 1918, which found its way into the repertoire of both blues and gospel singers.

"DYIN' FLU"

by BOB GROOM

In "Jesus Is Coming Soon" (Columbia 14391-D), recorded in 1928, nonpareil gospel singer Blind Willie Johnson, sings about the great influenza pandemic that swept the world at the end of World War I. St. Louis-based blues singer, Lon-

-ie Johnson, lost most of his family through it and the death-toll worldwide ran into many millions. Its virulence was unprecedented: Blind Willie saw it as God's judgement on the warring nations:

CHORUS

"Well, we're done told of God's stern warning,
Jesus coming soon;
We're done told of God's stern warning,
Jesus coming soon."

"In the year of nineteen and eighteen,
God sent a mighty disease;
It killed-uh many a thousand,
On land and on the sea."

CHORUS

"Great disease was-uh mighty,
And the people was sick everywhere;
It was an epidemic (sic), and
It floated through the air."

CHORUS

"The doctors, they got troubled,
And they didn't know what to do;
They gathered themselves together,
They called it the Spanish influenza 'flu'."*

CHORUS

"Soldiers died on the battlefield
Died in the camps too;
Well, the captain said, "Lieutenant, I don't know what to do."

CHORUS

"Well-uh, God is warning the nations,
He's a-warning them every way,
To turn away from the evil,
And seek the Lord and pray."

CHORUS

"Well, the nobles said to the people,
'You better close your public schools;

To prevent this epidemic,
Better close the churches too."

CHORUS

"Read the Book of Zachari(as)**
Bible plainly says,
Thousands *** of people in cities
died,
'Count of their wicked ways."

The influenza pandemic of 1918 took a heavy toll of populations lowered in vitality and resistance by the rigours of war. Starting in Asia, as do most influenza pandemics (e.g. outbreaks of 'Asian flu' and 'Hong Kong flu' in the post-World War 2 period), it spread rapidly and killed 16 million people in India alone. It reached Europe early in the summer and reached a peak in the week before the Armistice. There were 150,000 deaths in England and Wales, 15,000 of them in London. It spread to America, known as the Spanish flu', and wreaked havoc there. The influenza spread right across the continent. In 1919, having escaped earlier outbreaks, film actor Rudolph Valentino became seriously ill, with a fever of a 104, but being young (24) and fit, he survived to become the greatest cinema star of his day. His hugely successful "The Sheik" spawned tremendous media spin-off and penetrated the blues with celebratory pieces like 'Sheik Man Blues' and the inspiration for the name of the Mississippi Sheiks.

In December, 1930, Elder Curry and a group of gospel singers led by Jo Ann Williams, sang about a local outbreak, the "Memphis Flu" (Okeh 8857). As the chorus illustrates, the song, like Johnson's, blames the epidemic on the sins of mankind:

"It was God's mighty plan.****
He is judging this old land.
North and South, East and West can
be seen.
Yes, He killed the rich and poor,
And He's goin' to kill more,
If you don't turn away from your
shame."

Even without an influenza outbreak, American blacks were particularly prone to respiratory disease in the 1920s and '30s. Arriving in Chicago from the sunny South, they were often ill-equipped to cope with 'The Hawk', the bitter wind that sweeps down across Lake Michigan from Canada, making even the healthy quail at its ferocity. Pneumonia carried off three times as many blacks as whites. Blind Lemon Jefferson, who reputedly died in a Chicago snowstorm, sang about it in his 1929 "Pneumonia Blues" (Paramount 12880), although, characteristically, the persona in his song developed the condition from "sneaking 'round corners, running up alleys too. Watching my woman, trying to see what she gonna do." Lightnin Hopkins developed the idea in his 1954 "Sick Feeling Blues" (Herald 436).

In April, 1939, Ace Johnson was recorded at Clemens' State Farm, Texas, for the Library of Congress. He sang a piece titled "Influenza", learned "off a holiness boy in Amarillo". In fact this is word for word, Elder Curry's "Memphis Flu".

"In nineteen hundred and twenty-nine,

Men and women sure was dyin',
From the disease what the doctors
called the 'Flu.
People was dyin' everywhere,
Death was creepin' through the
air,
For the groans of the sick sure
was sad."

Influenza continued to trouble the world after the Second World War. But, fascinatingly, a 1962 California recording by Essie Jenkins, "Influenza Blues" (Arhoolie F.1018) harks back to the great pandemic, being (despite its title) a gospel song, and in fact the same song as "Memphis Flu":

"It was in nineteen hundred and nineteen, yes, men and women were dying with the disease which the doctors called the flu'. People were dyin' everywhere, Death went creeping through the air, And the groans of the rich sure were sad."

(CHORUS as the Elder Curry record)

"Down in Memphis, Tennessee,
Doctors said soon would be,
In a few days influenza would
be controlled."



"God showed men he was head,
He sent the doctors all to bed;
And the nurses they broke down
with the same (disease)."

"Make you weak all in your knees,
It carries a fever everybody
sorely dread.
Put a pain in every bone, in a few
days you are gone,
To that place in the ground call-
ed your grave."

Essie Jenkins was born and raised in Arkansas. Moving to California in 1944, she was active in the church, singing and playing piano (her swing-
ing piano can be heard on this recording), and later played with K.C. Douglas in his blues band.

Around the same time (1962/3), down in Houston, Tex., guitarist Albert Collins sang about another influenza outbreak in his moving "Dyin Flu'" (TCF 116):

"Well, I'm dyin' with the flu, oh, an
I don't know what to do. (x2)
Well, my doctor gave me up, he said
"I can't do no more for you"."

"Please tell my girl friend, tell
her I'm goin' on home. (x2)
Yeah, tell her the flu is killing
me and I don't want her to weep
and moan."

"Well, it's getting dark, everything
seems to fade out,
Well, it's getting dark, everything
seems to be fadin' out.
Well, I hate to leave this old
world, when I've found out what
love is all about."

(I'd be interested to hear of any other recordings about the 1918 epidemic or later flu epidemics. Thanks to John Cowley for the Ace Johnson information. A book called "Echoes Of Distant Thunder: Life In the United States 1914-1918" by E.R. Ellis. (N.Y., 1975) gives 500,000 Americans killed by the 'Spanish Flu' and a worldwide mortality rate of 21,640,000, the worst since the Black

Death of 1347-51, which claimed 75,000,000 lives. The world population was, of course, significantly smaller then.).

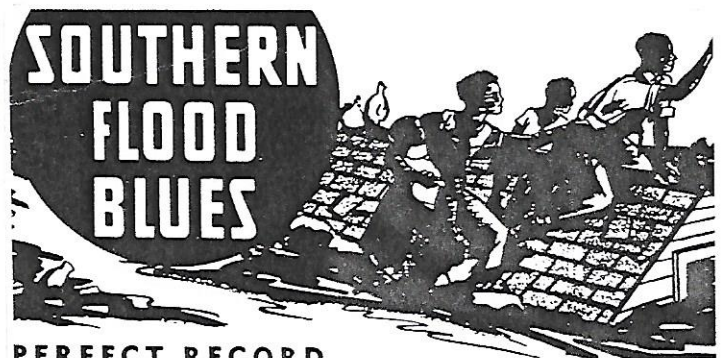
Editor's Notes

*=Sam Charters transcribed this as "spanishin'" flu. This is certainly how I hear it, and how Willie Johnson seems to sing it.

**=Actually the Book of Zechariah "dated between 332-164 B.C.E." ("Stony The Road We Trod. African American Biblical Interpretation." Cain Hope Felder (Ed.). Fortress Press. Minneapolis. 1991. p.164.). This is an excellent book concentrating on the black presence in the Bible where it is noted that of the 5 references to Egypt in the Book of Zechariah, one "states, strangely enough, that a plague will come upon the Egyptians if they fail to come up to Jerusalem in order to observe the Feast of Booths": (Ibid.).

***=Charters transcribes this line as "Said the people in the cities dyin', ...". While I also hear "died", I think Charters is right, as his transcription implies ALL city dwellers were sinful and not just "thousands"

****=This line actually sounds like "God's mighty hand". (the 2 Charters quotes are from the notes to "Blind Willie Johnson". L.P. RBF 10. 1965.)



PERFECT RECORD

7-04-68 { TERRIBLE FLOOD BLUES
SOUTHERN FLOOD BLUES

Sung by **BIG BILL**

"AIN'T GOIN' DOWN THAT BIG ROAD BY MYSELF"
(Highways & By-ways of the Blues)

This is a series that is intended to explore different aspects of the Blues (including some discographical ones) from the earlier part of the century, and will include a transcription of a vintage blues recording on each occasion.

No.1-"Ramblin' Thomas Meets Skip James?"

In his book on Skip James, Stephen Calt states that the bluesman from Bentonia, Miss. included couplets on his 1931 Paramounts by contemporary singers, "...from South Carolina, Texas, and Georgia he could



Not possibly have met:"(1). My emphasis. This article is concerned with one such singer linked with the East Texas

blues tradition, but was actually from Louisiana;"Ramblin'" Willard Thomas. Using Calt's own words, I aim to show that it was not only possible, but highly probable, especially between 1929 and 1935, that Skip James did indeed meet up with Ramblin' Thomas. Calt quotes a verse used by James on his "Devil Got My Woman"(1931) which appeared some three years earlier on a Ramblin' Thomas recording:

"I lay down last night an' tried to take my rest
But my mind started ramblin' like a wild goose in the West.

* (Ramblin' Thomas:"Ramblin' Blues 1928)" (sic) (2).

As Calt claims that James "never owned a phonograph"(3), then he must

have, by a process of elimination, learnt the verse via oral transmission from another singer. As I suggested might have been the case with the "woman I'm lovin', stole her from my best friend" verse in "Acoustic Blues" No.9.(see "Oral Transmission & Vaudeville Blues". p.p.2-6). A variation of this verse was also included on "Devil Got My Woman".

So where, and what, were the opportunities for these two great bluesmen to meet each other? Certainly, as far as the location was concerned, Memphis, Tenn. stands out as a strong favourite. It appears that "Thomas died in Memphis in the 1930s..."(4). However, drawing on information from an interview between blues researcher Gayle Wardlow and Thomas' younger brother, Jesse, Oliver states that Ramblin' Thomas died from T.B. "in Memphis in the 1940s,"(5). This interview & the recordings are all we have about this singer. Although, a "Blues Who's Who" claim that he was definitely born in 1902 at Loganport, La. and died in Memphis "c.1945"(6); it must be born in mind that despite being helped by "some of the leading blues writers of today" this book, edited by a rock fan, makes several elementary errors. Such as the birthdate of Robert Johnson(b.1911) who has been aged some 20 years, and was now born "8 May 1891",(7). And Bo Carter is attributed with being "the first to record 'Corrine Corrina'," (8). When "leading blues writers" should know that the versions by Blind Lemon Jefferson ("Corinna Blues" on Paramount 12367) and Barbecue Bob (as "How Long Pretty Mama on Columbia 14350-D) both preceded Bo Carter's, recorded c. April, 1926 & 5th. Nov. 1927, respectively. But which ever date is correct, Ramblin' Thomas spent his last years in Memphis. Memphis, of course, was one of the blues centres in the South during the 1920s and 30s.

*Footnote 1. Actually, "Ramblin' Mind Blues". Thomas also recorded a "Ramblin' Man", later the same year(1928).

Calt tells us that as early as 1921, James was working in a road-construction camp in north east Mississippi. "On a weekend visit to Memphis he was recruited for a sawmill camp in Weona, Arkansas..."(9). The road job took him to small towns such as Tupelo and Pontotoc, Miss., some 80 miles south east of Memphis. The city being easily accessible by a permutation of railroads such as the old Mississippi Central, Yazoo & Mississippi Valley (Y. & M.V.) and the Illinois Central (I.C.). Although it is not stated how long he worked on this job, even over a period of a few months James would have probably made several week-end visits to Memphis, being the nearest city.

Some 3 years later, to get away from a dangerous woman called "Buno Mary", who carried a knife (and apparently used it on other people, fatally on more than one occasion), Calt says "James escaped to Memphis."(10), and lodging on Hernando St. "Every Friday he played for a dollar an hour at a whorehouse on nearby North Nichols Street."(11). This would indicate a stay in Memphis of several months at least.

So, given that James was in and out of Memphis on several occasions, like many itinerant bluesmen in this era, there is still no positive evidence that Thomas was in that city at the same time. However, Calt says that "In late 1931 or early 1932 H.C. Speir attempted to record James in Memphis, most likely for Victor Records."(12)* Speir who was a famous white talent scout responsible for getting Charlie Patton and Sam Collins, amongst others, on record, claimed "He soured on me... Got religion right there in Memphis".(13).*** Skip James had, of course, already recorded for Paramount, earlier in 1931; his only pre-war session.

Ramblin' Thomas could well have already 'settled' in Memphis prior to his death there, later in the following decade. Born probably in Loganport, La, c.1902. Thomas was an itinerant blues

*Footnote 2. According to "Blues & Gospel Records 1902-1943", Victor were last in Memphis in Nov. 1930, when artists recorded included Cannon's Jug Stompers

& Blind Joe/Willie Reynolds. It was to be nearly 9 years before a company (ARC) went back and out, amongst others, Blind Boy Fuller & Jack Kelly.

singer, as his pseudonym indicates. Cohn commented in 1993 that Thomas was "a native of northwest Louisiana whose austere guitar playing suggested an origin closer to the Mississippi Valley..."(14). Around the time of his 3 recording sessions (1928-1932), Thomas "spent a fair amount of his time in Dallas or Fort Worth, or travelled between there and Shreveport".(15). The latter city lies some 35 miles north east of Logansport in Caddo Parish.

And it was in Dallas, Tex., that he made his last recordings after a "broadcast in 1932 for Kendle Brothers Furniture Store", (16). It is Dallas which becomes the main contender for a likely meeting point between Ramblin' Thomas and Skip James. Like Memphis, Dallas was an important focal point for the blues in the 1920s & 30s. In the black section of the city, along Central Tracks many blues singers could be heard. These included the famous Blind Lemon Jefferson, pianist Whistlin' Alex Moore and harp-blower William McCoy, as well as tough female singers like Bessie Tucker and Ida Mae Mack. One of the best-known of the latter was vaudeville-blues woman, Victoria Spivey. Unlike all these artists, guitarist Tom Shaw did not record in the pre-war period (1920-1943). Shaw who was born in 1908 in Brenham, Tex. was "first and foremost a disciple of the greatest of all Texas bluesmen, Blind Lemon Jefferson" (17). This guitar man produced latter-day recordings of Lemon's "One Dime Blues" and "Match Box Blues, which the latter would have been proud of.

Shaw, obviously a musician of some stature, would play at week ends in "towns like Wichita Falls and Odell,"(18). One of

***Footnote 3. James joined the Baptist church soon after his 1931 session.

these trips took him to another little town, Vernon, Texas, where he "collided with Ramblin' Thomas," (19). In a subsequent guitar-playing or 'cutting' contest, Shaw claimed to be the clear winner, as far as the audience were concerned. Calt says that Shaw met Thomas again in 1929, while the former singer was "living with his brother in Fort Worth..."(20).

Fort Worth and Dallas being some 10 miles apart, were virtual twins. And it was in 1928 or 1929, that Calt says Skip James moved to Dallas. Because of his break-up with Oscella (his wife), James left Dallas about a year later and "... returned alone to Bentonina."(21). It is almost impossible for the two recorded bluesmen, James and Thomas, not to have bumped into each other in the teeming black ghetto in Central Tracks. Skip James may not have wished to recall such a meeting to his biographer, as any other recorded blues singers, especially guitarists, or 'music cats', were professional enemies".(22). This is supported by Tom Shaw who reputedly felt unsettled by Ramblin' Thomas' "reputation as a recorded bluesman" (23).

Nor was 1929 the last time that James was in Dallas. The very year that Ramblin' Thomas was cutting his last 4 sides for Victor in that city, 1932, Skip James "worked both as a fledgling minister in the Dallas suburb of Plano, under his father's wing, and as a pool shark in Dallas and Fort Worth. For a time he was even supported in Dallas by a prostitute named Willie." (24). James apparently stayed in the Dallas/Fort Worth area until 1935, sometimes working as a tomato or onion picker or standing in a Welfare queue.

Whether Skip James told Calt or not, it is inconceivable that he did not meet Ramblin' Thomas either on Beale St. in Memphis or more



Ramblin' Thomas c.1928

likely on Central Tracks in Dallas. Both were in town at the same time on various occasions. Both travelled/lived on the same circuit (brothels, barrel houses, etc.), at least when James was 'backsliding' in his religious role. As Calt claims that James never listened to recordings, the singer must have, as already stated, picked up the quoted verse he used on "Devil Got My Woman" by oral transmission. It is even quite likely he learnt it from seeing a live performance by Ramblin' Thomas in 1928 or 1929.

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Transcription No. 1:

"BACK GNAWING BLUES"

Ramblin' Thomas vo.gtr.,
speech. c.-/2/28. Chicago.

- "I ain't never loved, but
three womens in my life.
(x2)
My mother, my sister, an'
my partner's wife."
- "My mama told me, when I
was about twelve years
old.(x2)
'Man, you nothin' but a
backbiter, may God bless
your soul.'"

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THE BEST OF CHESS BLUES
BLUES ANYTIME VOL 3
PAUL BUTTERFIELD East West

Spoken:"They call me 'backbiter'. I am a backbiter. I'll bite any man in the back."

3. "I tell all you women somethin' baby,you might not like; Said,I'm gonna tell all you women somethin' baby,you might not like. I wanna know,if I can bite your man in the back."

4. "You might risk me,brother. But I will never risk you; An' you might risk me,brother. But I will never risk you. If you allow me a chance,I will gnaw your backbone half-in-two."

GIG GUIDE

Lancashire

MAX'S BLUES CLUB at the FARMERS ARMS,Penny St.,Lancaster.(01524-36368).

- Feb. 2---JET MARTIN.
- 9---GYPSY BILL WILLIAMS.
- 16--BOB GREENWOOD.
- 23--MICHAEL ROACH.
- Mar. 1---AL DICKINSON.
- 8---CHRIS SCOTT.
- 15--STEVE BENNETT.
- 22--LUTHER HEAVISYDES.
- 29--PETE OAKLEY & ROBIN WALTON
- Apr. 5---LYNN BREEZE & THE DEL RIOS
- 12--HARRY GUREVITCH.
- 19--FRANNY EWBank UNPLUGGED.
- 26--SMITH & MCGRAW.

YORKSHIRE HOUSE,2,Parliament St., Lancaster.(01524-64679).

Feb. 8---GYPSY BILL WILLIAMS.
JOHN O' GAUNT,Market St.,Lancaster. (01524-65356).

Feb. 7---SAM 'MEAN LITTLE MAMA' PAYNE.

PIZZA MARGHERITA,2,Moor Lane,Lan-caster LA1 1QD. (01524-36333).

Feb. 8---SAM 'MEAN LITTLE MAMA' PAYNE.
15--"ONE STORY OF THE BLUES"

- 1920s-1942. An illustrat-ed talk with recordings by 'Mississippi' Max Haymes.
- 22-ANGIE SCARR.
- 29-AL DICKINSON.
- Mar. 7--CHRIS SCOTT.
- 14-STEVE BENNETT.

*Please note:This is a trial run at a new venue,yet to be confirmed so it is advisable to check by phone each week.

ROCHDALE JAZZ & BLUES CLUB,at FLYING HORSE HOTEL,Town Hall Square,Rochdale,Lancs.

- Feb. 14th.--HARRY GUREVITCH.
- 28th.--"GOIN' WHERE THE SOUTH ERN CROSS THE YELLOW DOG". A talk with rec-orded examples by'Miss issippi' Max Haymes.

- Mar. 20th.--JET MARTIN.
- Apr. 17th.--ANGIE SCARR.

8TH. NATIONAL BURNLEY BLUES FEST-IVAL,Burnley Mechanics,Manchester Rd.,Burnley. (01282-30005).

4th.April-8th.April.
ACOUSTIC SESSIONS:
5th.-8th.April 2.30-5.30.
in the SHUTTLE BAR;and from 7,30-10-3Op.m. in the GALLERY.
Both of these sessions are hosted by 'Mississippi' Max Haymes (don't 'e get around??). For more details of the Festival,ring Box Office no. (above). Oh yeah! That 'Mississippi' Max etc. is giving a talk on the Monday (8th.April) in the Tudor Room on sexuality in the Blues,en-titled "I WANT IT AWFUL BAD"-with records,naturally!

Humberside

THE 'ROYAL WILLY' BLUES CLUB at ROYAL WILLIAM pub.,Waterhouse Lane,Hull. Every Monday evening. For details ring 01482-327579 or the Royal William.

Yorkshire

"MR. K'S COUNTRY BLUES" at the "RAW WATER BLUES CLUB,The Spa Hotel,Salt-burn Bank,Saltburn. For details, Chris on M'bro 321559.

London

GIG GUIDE(cont'd)

London

"AIN'T NOTHIN' BUT", 20, Kingley St.,
W1R 5LB(0171-2870514).

Every Monday(evenings)...BLUES JAM
SESSIONS with PIGMEAT
PETE or HELLHOUND BLUES.
Plus blues thru' the week-check with
Kevin.

Worcestershire

ROSE & CROWN, Wordsley, Stourbridge.
Free admission.

Every Thursday.
Feb.15th.---SAM 'MEAN LITTLE MAMA'
PAYNE.

Warwickshire

Live jazz & blues at SASHERS, 14, The
Parade, Leamington Spa.(01926-421620).

Feb.4th.---SAM 'MEAN LITTLE MAMA'
PAYNE. Then every other
Sunday(18th.,etc.);with
SAM PAYNE.



Roots of the Blues--Old slave
quarters on Hawkins plantation.
Jefferson County, Ala. c.1900s.

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"ACOUSTIC BLUES No.13 should be
out on May 1st. "Well,I'm goin' to
Burnley,where I can have my fun."

Max's Blues Club

Live Acoustic Blues

Every Friday 8.30 - 12.00

At: **Farmers Arms**

Penny Street

LANCASTER



The Wonderful New Hoist

Consists of a winding drum, lever crank, 40 ft. of steel cable, two 7 ft. chains and 3 stakes.

Weights only 28 lbs. and goes into space 4x6x14 inches, yet it has a dead-weight lifting capacity of 3000 lbs., and will pull 100,000 lbs. on wheels. (Larger sizes have considerably greater capacity.)

Pulls You Out of Trouble

This machine would have been out in 10 minutes if the owner had had a PULL-U-OUT. Bad roads have no terrors for the motorist with a PULL-U-OUT in his tool box. When trouble comes he is independent—needs no help. If the auto turns over and some one is hurt, he doesn't have to spend precious time going for help. Little, inexpensive PULL-U-OUT is right there on the job. In ten minutes one man and a PULL-U-OUT can pull a big machine out of mud or ditch, or right an overturned car. Just drive the three stakes in the ground, tandem fashion, leaning them towards the auto, hitch one chain to the stakes, and the other to the auto, and turn the crank—the stakes will hold and the auto will come out. Marvelous! but true.

Every Auto Should Carry One

Touring is risky without a PULL-U-OUT. Salesmen, physicians, farmers—anyone who leaves paved streets needs a PULL-U-OUT. Even city driving is subject to collisions, overturns, etc., and PULL-U-OUT can handle quickly. Also, PULL-U-OUT chains make an ideal tow line.

Indispensable in Garage:

and Repair Shops for quick, easy lifting, on repair jobs, removing bodies, engines, etc., it has no equal. On the double car it will save time, labor, wear on tires, and do the job better.

Because of its light weight, great power, low cost—because it will work in any position, pull horizontally as well as lift, and has a greater reach and more power than a chain block, PULL-U-OUT will revolutionize present methods of hoisting.

Does jobs no other machine can do Cheapens present methods of hoisting

There are hundreds of lifting and pulling jobs for which no mechanical help has heretofore been provided, such as setting boilers, shifting machinery, lowering vaults and setting stones in cemeteries, raising radiators, pulling wires thru conduits, placing telegraph poles, etc. PULL-U-OUT and one man will do jobs of this kind that now require from three to a dozen men.

In all ordinary hoisting in shops, factories, on construction jobs, etc., PULL-U-OUT will do the work quicker and better than the customary chain block. Where individual hoists are needed, PULL-U-OUT is cheap enough to supply every workman with one.

For spotting cars, stretching wire fences, pulling stumps, for painters' rigging, and hundreds of other similar jobs, PULL-U-OUT surpasses anything new in use.

Tell us what lifting or pulling you do now; we will show you how PULL-U-OUT will do it better and cheaper. Don't pass this up because you are satisfied with present methods. Think how you can use PULL-U-OUT. You'll be surprised at the many things PULL-U-OUT will do that you wouldn't readily think of.

Positive Guarantee

Try a PULL-U-OUT at our risk. Put it to the test. If PULL-U-OUT fails to satisfy you, return it and your money will be refunded in full. Leading dealers, everywhere, are selling PULL-U-OUT on these terms. Canadian orders promptly filled from our Canadian depot. If your dealer doesn't sell PULL-U-OUT, write us about it.

ASK FOR BOOKLET

PULL-U-OUT SALES CO., 2031 Market Street, St. Louis, Mo.

To Dealers: PULL-U-OUT is new, and is quickly getting an extensive sale. If you are interested in introducing a "best seller" in your City, write us for our proposition to dealers.

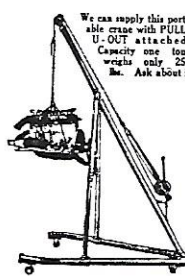


Showing how stakes are set in ground

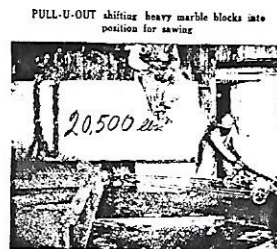
Stake 1 1/8 actual size



PULL-U-OUT supported on tripod of stakes, adaptable for out-door jobs, especially



We can supply this portable crane with PULL-U-OUT attached. Capacity one ton; weighs only 250 lbs. Ask about it



PULL-U-OUT shifting heavy marble blocks into position for sawing

[1915]

A U.S. ad. from 1915. Even 15 years later (or more!) roads in many parts of the rural South were not much better. Just one of the reasons why the railroad featured so prominently in the earlier Blues.---"Catch the first thing smokin', man. Down the road I'm gone."

a Sensational Record

COTTONFIELD

BLUES

Voice, Whirling & Guitar

VOCALION RECORD 1094



HENRY THOMAS
"Ragtime Texas"

HAVE you heard this great hit? If you have not, just take your ear down to your nearest Vocalion dealer, and listen to this Henry Thomas "Ragtime Texas" record. On the other side he gives us "John Henry," another knockout. Two great numbers on one record. Get this record today!

Let The Us Alone
1124
The Great American
1125
The Great American
1126
The Great American
1127
The Great American
1128
The Great American
1129
The Great American
1130

Vocalion Records
The American Record Company, Chicago, Ill.

TEXAS EASY STREET BLUES



Voice and Guitar

HENRY THOMAS
"Ragtime Texas"

VOCALION RECORD 1197

HENRY THOMAS
"Ragtime Texas"

HAVE you heard this great hit? If you have not, just take your ear down to your nearest Vocalion dealer, and listen to this Henry Thomas "Texas Easy Street Blues" record. On the other side he gives us "John Henry," another knockout. Two great numbers on one record. Get this record today!

Let The Us Alone
1124
The Great American
1125
The Great American
1126
The Great American
1127
The Great American
1128
The Great American
1129
The Great American
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