

BLUES UNLIMITED

EDITOR SIMON A. NAPIER
R & B EDITOR MIKE LEADBITTER

2/6

Number Five

October 1963

For some months now, I've been trying very hard to get hold of advance particulars of the 1963 "Folk Blues Festival", with absolutely no success. We were told who'd be coming several months ago, a great collection of artists - Muddy Waters, Otis Spann, Sonny Boy Williamson, Big Joe Williams, and the rest. Bob Koester refers to it on page 13, but in England only the "Melody Maker" seem aware of it and they have no information! At the time of writing, September 30th, I have just received a letter from Willie Leiser, who is off to-morrow to the "F.B.F." - presumably in Switzerland. Willie sent me the following itinerary for this great lineup; this is all the information any of us have had at the time of publication :-

		<u>Contents</u>	
Sept. 29	- Brussels.	x	-
Oct. 1	- Strasbourg.	x	Album Reviews page 15 x
Oct. 4	- Frankfurt.	-	Arhoolie Presents 13 -
Oct. 5	- Paris.	x	Bennett, Buster 7 x
Oct. 15	- Copenhagen.	-	Big Sunflower 12 -
		-	Blues & Gospel Record x
		-	Label Pseudonyms 10 -
		-	Chicago Blues News 13 x
		-	Delmark News 14 -
		-	James, Elmore - discography 4 x
		-	James, Elmore - on record 5 -
		-	James, Elmore - Story of 3 x
		-	Postwar Gospel Records 8 -
		-	x

Now it seems unlikely that the Festival will play ten days in Paris, so possibly more dates have been fixed which we know not of - if so nobody else as far as we can tell, knows either - a depressing thought, similar to the publicity, or lack of it, given to the concerts in Manchester last year, when the arrangements were very much last minute affairs, and the two houses far from full because of it. Arrangements for this years Festival have not, to our knowledge, appeared in print anywhere in England - maybe we're not going to get it, and we cannot find any reference elsewhere! Surely such a specialised package is worthy of advertisements in the leading Jazz papers and magazines. Apparently not, which to me seems very strange. Anyhow, if any of our good readers do have the good fortune to see this great show maybe you'll interview someone, of this we would be very glad to hear. After all we're not doing too badly in England - we do have (sniff) Bo Diddley touring, and only last week (bury sob) a new release by our great Cyril. But, dear Muddy, Otis, Joe, Rice, Willie, all of you, we'd love to see you.....

BLUES AND GOSPEL RECORDS 1902-1942

This long-awaited encyclopaedia, which includes fullest available details of all known records made by Blues and Gospel singers and performers in the Negro idion between 1902 and 1942, will be ready at the end of 1963. The compilation of the information has been carried out by Robert H. W. Dixon and John Godrich, an enthusiastic and extremely knowledgeable team who head a gathering of the world's greatest authorities on the subject, all of whom have willingly pooled their researches and made this book unique in the field of recording literature. It is intended as a companion volume to JAZZ RECORDS 1897-1932 and 1932-1942, and is printed and published by the author and producer of that work, Brian Rust.

The blues book consists of some 750-800 pages, bound in blue rexine, costs the same as JAZZ RECORDS, and on the same terms : 4 guineas (£4-4s) pre-publication, 5 gns (£5-5s) on and after publication. This figure is inclusive of postage and packing, and applies to all countries.

As with JAZZ RECORDS, you are invited to ensure you receive a copy by sending your £4-4s to:- Brian Rust, 38, Grimsdyke Road, Hatch End, Middlesex, England, as soon as you can. I have been receiving advance payments for some time now, and the edition is strictly limited. If you are an American enthusiast, the price is \$13 now, \$15 on publication, and should be sent to my agent:- J. Robert Mantler, 3235 Cambridge Avenue, Riverdale 63, New York, who will arrange for a copy to be sent direct to you.

If you prefer to pay a deposit of £2-2s now and the balance of £2-2s later, you may do so. I do fully sympathize with those whose funds are limited, and agree that to them the full price is a lot of money, but as one critic said of JAZZ RECORDS, "It's a lot of book". That is even truer of BLUES AND GOSPEL RECORDS than it was of JAZZ RECORDS ! and I feel sure you will be pleased with it as hundreds of collectors were and are with its companion volume.

SUBSCRIBE NOW !! - DON'T WAIT !! -

RECORD ASSOCIATES, III, WEST BROOKFIELD DRIVE, NASHVILLE 5, TENN.

"Located here in Nashville, Tennessee, we are well and truly situated in the heart of 'Music City, USA'; we contribute to this city's activities by collecting and dealing in phono records of all kinds.

We have in stock over 150,000 78rpm records, ranging from Blues and Rhythm & Blues to C & W, Jazz, Popular and Classical listings. A complete list of our stock, is of course out of the question, but we do issue selected lists from time to time. Subscriptions for these lists are \$2.00 (\$1.00 U.S.A.) with a minimum of five lists per year guaranteed.

WE HAVE RECENTLY ACQUIRED THE ENTIRE 78 STOCK OF THE NASHBORO/EXCELLO LABELS - SOME 35,000 RECORDS FROM TWO OF THE FINEST BLUES R & B AND GOSPEL LABELS IN THE U.S.A. THEY ARE NOW READY FOR IMMEDIATE SALE. ENQUIRIES TO THE ABOVE ADDRESS.

(Ed's note: A listing of Aristocrat Records is promised soon !)

ESQUIRE ISSUE SLEEPY JOHN ESTES ALBUM IN U.K.

In the September releases is "The Legend of Sleepy John Estes" on Esquire 194. We've not yet seen a copy but it should be obtainable soon. Featured is one of the finest harmonica players of all time - Hammie Nickerson! An LP no true blues lover should be without. Still available on Esquire are the two other Delmark LPs reviewed in this issue, and some other good music from their catalogue - for example EPs by Eddie Boyd and the late Ralph Willis. Forthcoming are two EPs featuring Cajun music - The first to be issued in the UK.

S.A.N.

THE STORY OF ELMORE JAMES

by BIG JOE WILLIAMS - BOB KOESTER - MARCEL CHAUWARD

(Written by Mike Leadbitter, and taken mainly from an interview with Elmore by Marcel Chauvard and one between Big Joe and Bob Koester. Big Joe apparently knew Elmore and his mother very well and much of the information given is here published for the first time. Any differences between the two accounts are dealt with in the notes at the end)

Elmore James was born in Possum Switch, Mississippi, on the I. C. cut from Durant, on January 18th, 1910. When he was twelve he started to play with a broom and a bottleneck. Graduating to a guitar later on, and inspired by singers like Robert Johnson and the very popular Kokomo Arnold, he began to develop his own style.

Soon he began working the hilly part of Mississippi around his home-town and would walk to such place as Pickens and Durant to play in the country barrelhouses. He then moved to Jackson where he established a permanent home. Always a very religious man he confined his musical activities to playing and singing in his local sanctified church. He came to own a radio shop and spent most of his time working there.

This existence continued to around 1949, when he joined forces with Willie Love, recording with Love's trio for the local Trumpet label. He then teamed up with Sonny Boy Williamson (Willie Rice Miller) for a spell, and accompanied him on some of his Trumpet recordings. At last he made a record under his own name, for Trumpet, "Catfish Blues" and Robert Johnson's "Dust My Broom", which became very popular in 1951.

He next supposedly recorded for the Trumpet subsidiary Delta and had one session for the newly formed Ace label. Following this he was signed, in December 1952, by Lester Bihari to his Meteor label. By now he was touring the South regularly and had formed his own group consisting of Johnny Jones on piano, Odie Payne on drums, adding in late 1951 saxists J. T. Brown and Boyd Atkins. Following a short stay with Meteor he moved to Chicago to record for Checker, but soon returned to Jackson and once more began touring the South. He played anywhere where people liked his music; Hick Towns, cotton harbours or ground-hog sawmills.

By now Lester Bihari's brothers were interested in Elmore and in 1953 he signed for their Flair label. His mainstay was still his old "Dust My Broom", which he continued to record under different titles. The endless touring continued and his sessions for Flair were done in Studios all over the South and the West Coast. When the Flair label folded he moved once more to Chicago, teaming up with his first cousin Homesick James Williamson and began playing in local clubs such as Sylvio's, Key Largo and Club Alex on the West Side, and Snitty's Corner on the South Side. Around 1957 Mel London recorded him for Chief. He stayed with this label for a year before returning yet again to Jackson.

Back again, he got a job as a disc-jockey but after only a few months he was back in Chicago, this time to record for Chess. He stayed with Homesick James, and again played with Sonny Boy Williamson - also with Otis Rush. He then went touring the big Northern towns such as Gary, Detroit or St. Louis.

Late in 1959 he broke his Chess contract and went to New York to record for Bobby Robinson's rapidly growing Fire label. He still had Homesick with him and his Fire releases sold quite well. So things were fine until 1961 when he ran into union trouble and in the summer of 1962 he disappeared from the recording scene. By now his old recordings were appearing on the Crown and Kent labels and Vee Jay began to re-issue his Chief numbers.

In 1963 a Chicago disc-jockey Big Bill Hill bailed him out of the union and paid for his transportation to Chicago, where he wanted Elmore to appear on his radio show from the Copacabana on the West Roosevelt Road, and to record for Paul Glass' U.S.A. label. On May 23rd 1963 he'd just arrived in Chicago when he dropped dead from a heart attack. He'd had one previously and doctors had told him to stop drinking, but he took no notice. Big Bill Hill paid his funeral expenses and Elmore's body was sent back home to Jackson. He had neither wife nor children.

Amongst the people (three or four hundred) at his wake were J.B. Lenore, Big Dixon, Sunnyland Slim, Jazz Gillum and Paul Glass. Many musicians were upset by his death, and "Homesick" in particular took it very badly. Elmore was a much liked man, and a popular record star throughout the U.S. He and his records will be missed for a long time. It's hoped that maybe U.S.A. may release some of the un-issued material, and perhaps other companies will re-issue some of his old hits.

Notes : Marcel Chauvard has Elmore's birthplace as Richmond, Miss. and that Elmore only sang in churches until 1950. There is no Richmond in Mississippi, and the date of the start of his professional career according to Big Joe, is a year earlier, 1949.

Apparently there was a law suit between Lillian McCurray of Trumpet and Chess over Elmore. Homesick Williamson was born in Santoville, Tenn. and has been said to be a cousin of Sonny Boy Williamson No. I. He plays guitar in a similar manner to Elmore.

Paul Oliver, who heard Elmore at a West Roosevelt strip club in 1960, described him as "tall, emaciated and suffering from asthma, had poor eyesight and looked older than his years..."

DISCOGRAPHY

by Marcel Chauvard, Kurt Mohr, Anthony Rotante, Mike Leadbitter, and John Brown. Compiled for "Blues Unlimited" by John Brown.

Elmo James (vcl.gtr) with Sonny Boy Williamson (hca), Odie Johnson (bs): Jackson, Miss. c.1950

DRC 52 Catfish blues Trumpet I46
DRC 53 Dust my broom ---

Note: Elmer James on Trumpet I86 is Arthur "Big Boy" Crudup.

Elmore James (vcl.gtr); Sonny Boy Williamson Hca); unk. bs.dns:

A 60 I believe my time ain't long Ace 508
A 61 I wish I was a catfish (not Janes) ---

Elmore James (vcl.gtr); J.T. Brown (ts); Johnny Jones (p); unknown (bs); odie Payne (dn): Memphis, Tenn.? 1953

MR-5000	Baby what's wrong	Meteor 5003
MR-5001	I believe	Meteor 5000
MR-5002	Sinful woman	Meteor 5003
MR-5003	I held my baby last night	Meteor 5000

Elmore James and His Broondusters

MR-5004	Sax symphonic boogie	Meteor 5024
MR-5005	Flaming blues	---
MR-5006-I	Saxony boogie	Meteor 5016
MR-5007-I	Dumb woman blues	---

Note: 5004 & 5005 by 'Bep Brown Orchestra' on Meteor 5001 has titles "Roundhouse boogie" and "Kicking the blues around". Jorgen Jepson has both Meteor 5016 and 5024 with same matrixes, 5004/07, as by "J.T. 'Big Boy' Brown & His Blue Blowers".

Elmore James (vcl.gtr); J.T.Brown (ts); Otis Spann (p); unknown
bs. & dm: Chicago 1953

U-432I Country boogie Checker 777
U-4324 She just won't do right —

Elmore James & His Broomdusters

The following sides were made from 1953-55, successively in Canton, Miss., Los Angeles, Chicago and New Orleans. Rhythmic section on all is E. James (vcl.gtr); piano, bass, drums:

FL-123	Early in the morning (sax)	Flair 1011
FL-124	Hawaiian boogie (sax)	—
FL-131	Can't stop lovin'	Flair 1014
FL-132	Make a little love	—
FL-147	Strange kinda feeling (saxes)	Flair 1022
FL-148	Please find my baby (rhythm)	—
FL-161	Hand in hand (rhythm)	Flair 1031
FL-162	Make my dreams come true (tp,as,ts,bs)	—
FL-182	Sho' nuff I do	Flair 1039
FL-183	1839 blues	—
FL-200	Dark and dreary (saxes)	Flair 1048
FL-201	Rock my baby right (rhythm)	—
FL-216	Sunny Land (rhythm)	Flair 1057
FL-217	Standing at the crossroads (2.saxes)	—
FL-225	Late hours at midnight (tp,as,ts)	Flair 1062
FL-226	The way you treat me (tp,as,ts)	—
FL-240	Happy home (saxes)	Flair 1069
FL-241	No love in my heart	—
FL-250	Dust my blues (rhythm)	Flair 1074
FL-251	I was a fool	—
FL-260	Blues before sunrise (rhythm)	Flair 1079
FL-261	Goodbye (rhythm with vocal group)	c. 1955
MM-2285	Wild about you	Modern 983
MM-2286	Long tall woman	—

Crown LP 5168 consists of Flair masters FL-200, 216/7, 226, 240/I 250/I, 260/I, with FL-226 re-titled "Mean and evil", and FL-261 as "Goodbye baby". Masters 240 and 250 are also on Kent 331.

Elmore James & His Broomdusters with 2nd gtr; p; bs; dm.
Chicago 1957

C-2402, 57-703	The twelve year old boy	Chief 7001, Vee Jay 249
C-2403, 57-704	Coming home	—
C-2405, 57-741	It hurts me too	V-J LP 1020, CoE LP33SX 1417
C-2406, 57-742	Elmore's contribution to jazz	Chief 7004, Vee Jay 259
25-II7, I2406	Cry for me baby	Chief 7006, Vee Jay 269
25-II8, I2407	Take me where you go	—

Elmore James (vcl.gtr) with saxes; p; James Williamson (bs-g); Henry "Sneaky Joe" Harris (dm): Chicago 1959

25-I54	Knocking at your door (rhythm)	Chief 7020
25-I39	Calling all blues (inst.with hca)	—
IOI09	I can't hold out	Chess 1756
IOI10	The sun is shining	—

Elmore James & His Broomdusters as last:
-I as by Elmo James. New York? 1959 on

FM-123	Make my dreams come true	Fire 1011
FM-124	Bobby's rock (inst)	—
FM-133	The sky is crying -I	Fire 1016
FM-134	Held my baby last night -I	—
FM-151	Rollin' and tumblin'	Fire 1024
FM-152	Fine little mama	—

Elmore James (vcl.gtr) with unknown hca & rhythm: 1961

FM-193	Look on yonder wall (hca)	Fire 504
FM-194	Shake your moneymaker	—

Elmore James as last but brass section added inc. ts & tp:
FB-301 Stranger blues I962
FB-302 Anna Lee Fire I503
Where present bass-gtr is always James Williamson, according to him.

Elmore James on record

John J. Broven

The blues world has suffered a great loss by the death of Elmore James, one of the top exponents of modern blues. His raucous and virile singing will be sorely missed.

His early records for Trumpet, Meteor, Flair, Modern and Checker are not readily obtainable now, although they are well worth the trouble of finding. Crown have released an LP from the Flair recordings, which at the price cannot be missed. Details of this can be found in the discography.

The first three sides for Chief, a Chicago label, have subsequently been bought by Vee Jay and released nationally in the same form as before. Due to their relative antiquity they may be difficult to procure, and Vee Jay themselves confirm that stocks are exhausted.

Whilst lacking the allover power of the Flair sides these Chief issues make good listening. "Coming Home" in particular is an excellent side on this label. On this side, and on others of this period, there is a lead guitarist who is definitely not Elmore - Can anyone identify him?

This brings us up to date. The following are all easily obtainable from record stores in the States. The Chess single is one of his very best pairings. "I can't hold out" is derived from his "Dust my broom", a song which formed, in various forms, a large percentage of his recordings, and on stage, so we're told, around half his repertoire! At the same time Elmore somehow manages to instil that something which prevents these numbers from becoming monotonous. "The sun is shing" is one of his best, taken at a slow pace, with James crying that "The sun is shing, but it's raining in my heart", backing his sincere vocal with sympathetic electric guitar - a powerful number with Homesick and Henry Harris together with a sax section backing all the way.

The Fire sides were recorded from 1959-62, the last being issued in September '62. A glance at the discography reveals that after "Rollin' and tumblin'" the name Broondusters was dropped. Whilst admitting that labels are not too reliable a guide these days, this poses several questions arising from the fact that he was, perhaps forced, possibly because of the reported Union trouble, to disband the Broondusters after "rollin' and tumblin'". This is enhanced by the fact that the first three Fire issues have a similar, if not the same, accompaniment, whereas the last three, admittedly with the same rhythm section, appear to draw on different personnel for each session.

His first side "Make my dreams come true", is a remake of his Flair version, but not having heard the latter, I'm not in a position to make comparisons. On its merits this number shows Elmore to good advantage in another number which owes some influence to "Dust my broom". Bobby's rock, dedicated to Fire chief Bobby Robinson, is no more than an average instrumental. On Fire 1016 both numbers are set in the slow blues idiom, giving a marked lack of contrast, good enough though the individually are.

Continued over

xx
Can anyone supply Mike with listings of the following labels:
Stax, Home Of The Blues, Swing Time, Age, One-Derful, Harvey,
Instant and Fortune.

Send them to 43, St. Leonards Road, Berhill, Sussex. Thanks!!

"The sky is crying" is the same as "Sun is shining", but the effect is not so stimulating as the Chess effort, due I think to the fact that the saxophones do not make such an effective contribution as before.

"Rollin and tumblin" is one side where the influences of Robert Johnson and possibly Muddy Waters are evident, though of course the treatment is totally different. Here is an excellent example of the power and excitement which Elmore could generate. "I'm worried" is taken at a medium tempo, the blend between band and vocalist perfection, and this record stands for all that's good in modern blues.

The next releases frankly, does not come up to expectations. It sounds as if the Broomdusters have been replaced by a group of studio musicians, but give Elmore credit, he does his best, and with only moderate support shows some of his skill with guitar. 'Done somebody wrong' is saved from the one monotonous riff by Elmore's playing, while 'Fine little mama' is back on familiar "Dus thy broom" territory, but this time he fails to sweep all before him....

After this a far better coupling, with his regular combo back. A number recorded in 1957 by Shakey Jake on Artistic 1502, 'Shake your moneymaker' is a fast number on which Elmore really makes his guitar talk. 'Look on yonder wall' is one of the best things he's ever done. A traditional song recorded by, amongst others Arthur Crudup and Junior Parker, this is immensely satisfying from both musical and lyrical points of view. An unknown harmonica player, could it be Sonny Boy Williamson?, combines very well with the rhythm group to provide Elmore with a first class setting to tell of his affair with a woman which has been brought to an abrupt 'finis' by the return of her man from the War;

'look on yonder wall, hand me down my walking cane,
I got me another woman, and here comes your man'

In his departure he is stringently blunt;

'your husband he went to the war, and you know it was tough,
I don't know how many men He's killed, but I know he done
killed enough'

Sheer poetry!

His last Fire release, 'Stranger blues' and 'Anna Lee' is another good pairing. 'Stranger' tells of trouble coming up from the country to the City. In desperation he sings;

'Well I'm going back South, if I wear out 99 pairs of shoes,
Well I won't be no more stranger, won't have no more Stranger's
blues.'

'Anna Lee' is far more conventional in concept, with Elmore pleading, 'that I want you for my own Anna Lee'.

That concludes this brief review of Elmore's available records. Whilst the news of his death has shattered us all, we must be thankful that he was often recorded. Somewhere there may be tapes available for release, and so remind us, if indeed we need it, of the greatness that was Elmore James.

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

BUSTER BENNETT

DEREK COLLER

Buster Bennett is one of the small group of reed players who seemed to specialize in backing blues singers during the 1930s and 1940s; musicians such as Arnold Nelson, Oett Hallard, Bill Casimir and Odell Rand. "Musician" is probably a flattering term for most of these players, as technically they were rather poor, but they contributed to the zest and swing of the records on which they appeared.

Buster Bennett is a limited yet immediately recognisable player, with affinities in his tone and style to Pete Brown. The purpose of these few notes and partial discography is to obtain help in completing the background, biographical and discographical.

Buster Bennett appears to have arrived on the scene in 1938, and he recorded with Big Bill Broonzy from then until 1945 (there are three references to Bennett in 'Big Bill Blues'). Other sessions were with Monkey Joe, The Yas Yas Girl, Ramona Hicks and Washboard Sam. The only currently available Bennett on record which I can trace is French RCA 130-256 by Washboard Sam, and the recent bootleg Big Bill Broonzy LP.

John Godrich supplied details of the Ramona Hicks session, recorded the same day as some Washboard Sam sides featuring Buster Bennett. In the Victor files the alto player is listed as Joseph Bennett, so it would seem that at least we know his Christian name!

Otherwise very little else is known about Joseph Bennett, except that between 1945 and 1947 (at least) he had his own trio or band. The following discography of the titles he recorded for Columbia is complete with master numbers and recording details (thanks to Mrs. Helene F. Chmura) but it has not been possible to obtain personnel data. Can anyone help, please?

<u>Buster Bennett Trio</u>		<u>February, 24, 1945</u>
C4410	Leap frog blues	Co 30001, 36873
C4411	Reefer head woman	-
C4412	Don't worry about a thing	Co 30052, 37560
C4413	Broken down man	-
(C4414	starts a Big Bill session with accompaniment by Big Maceo, piano; and Tyrell Dixon, drums.)	
<u>Buster Bennett and his band</u>		<u>October 24, 1945</u>
C4465	Circle Inn Stomp	unissued
C4466	Let me love you, baby	-
C4467	Got too much insurance	Co 30013, 37273
C4468	Mellow foot blues	Co 30018, 37345
CC04510	Jersey Cow Bounce	<u>February 27, 1946</u>
CC04511	I want to woogie woogie (by Trio)	Co 30013, 37273
CC04512	Don't Jive Me Baby (by Trio)	Co 30006, 37071
CC04513	Signifying Woman	-
CC04661	It can never happen	Co 30018, 37345
CC04662	Dive to the bottom blues	<u>September 30, 1946</u>
CC04663	Dog House Blues	Co 30106, 38043
CC04664	Let's go fishing	unissued
<u>Buster Bennett Trio</u>		<u>June 11, 1947</u>
CC04792	Buster Bennett Blows	Co 30100, 37951
CC04793	Rockin' my blues away	unissued
CC04794	Buster Bennett Redley	-
	You are too beautiful/Weary River	Co 30106, 38043
CC04795	Hard Luck Blues	Co 30100, 37951
<u>Buster Bennett and his Band</u>		<u>December 30, 1947</u>
CC04990	Famous door boogie	Co 30116, 38173
CC04991	Play those riffs	Co 30132, 38132
CC04992	Three different women	Co 30116, 38173
CC04993	Stop that walking baby	Co 30132, 38132

All sessions recorded in Chicago

The Post War Gospel Records -A- (cont.) Cedric J. Hayes

The Angelic Gospel Singers with the Dixie Hummingbirds. As last plus Ira Tucker, J.B.Davis, W.Bobo, B.Thompson, - DHB group.

AB1	Dear Lord Look Down Upon Me	Gotham G683
AB2	Jesus will answer prayer	G663
AB3	Standing out on the highway	G683
AB4	In the morning	G663
AB5	Glory Glory Alleluiah	G694
AB6	I'm on my way to heaven anyhow	-
as last.	New York c. 2/52.	-
C047587	Today (evening song)	Okeh 6858
C047588	One Day	-

personnel as for Gotham sessions. The Angelic Gospel Singers.
c. 1955-62.

I'll be alright	Nashboro 558
Jesus never fails me	-
I've weathered the storm	607
Every Day	-
Touch me Lord Jesus	Nashboro 644, LP 7003
Yes! Nobody knows my troubles	-
All that I need in Jesus (Arr. M. Allison)	659
Out of the depths (Arr. M. Allison)	- , LP 7003
Jesus is a waymaker	673
My sweet home	- , LP 7003
I'm getting nearer - Pt. 1	Nashboro 687
I'm getting nearer - Pt. 2	-
Goin' over yonder	709
Everybody ought to pray sometime.	-
He never left me alone	726
Be sure He'll take care	-
Yes He will	L.P. 7003
Other tracks, and title of LP 7003 unknown.	-

Angel Voices

M120	Look around you brother	Helford 500
M121	I've got an interest over there	-
D759	When the train comes along	Derby 771
D762	My Jesus is real	-
	I love to tell the story	Derby 782
	When He comes again	-

arr. & vcl.duet by Burner Dene Jordan and Cliffie Mae Spikes.
c. 1953

MR-5020-1	Tell the Angels	Meteor 501 5
MR-5020-2	Walkin' and talkin' with Jesus	-

Angola Prison Spirituals see Roosevelt Charles, Tom Dutson,
Andy Nosely, Rev. Benjamin E. Osborne, Robert Welch,
Robert Pete Williams.

Willie Rufus, Edward James, Ollie Brown Burnel Jones (vcl.qtet)
Brother Noah Folk Lyric FL A6, 77 LA13/13

Roosevelt Charles, Willy Joe, Edward James, Willie McGhee. (vcl.
I'm stranded on the banks of ole Jordan quartet)
Folk Lyric FL A6, 77 LA12/13

Antioch Female Singers

Little Boy	Gotham G643
John the Revaluator	-

The Apollos

Lord, Lord, Lord	Galaxy 708
Say a prayer	-

The Argo Gospel Singers	c.1953/4
ACA2113:DRC80 Whisper a prayer	Trumpet 162
ACA2115:DRC81 Jesus will make things all right	-
ACA2114:DRC82 Near the Cross	Trumpet 163
ACA2115:DRC83 Goinz Home	-

(tpt.I63, as by the Argo Gospel Singers with the Southern Sons Quartet).
Additions etc. to Cedric J. Hayes, 24 Bodley Rd, Littlemore,
Oxford.

BLUES AND GOSPEL RECORD LABEL PSEUDONYMS (cont)		John Godrich
454 King David's Jug Band (ok)	?	
455 Big Boy Knox (Bb)	? Knox	
456 Jinny La Ruw (Ch)	?	
457 Laughing Charley (Co)	Charlie Lincoln (475)	
458 Sara Lawrence (Or)	?	
459 Leadbelly (mary)	Hudson "Huddie" Leadbetter (880)	
460 Lee & Smith (Vi)	Thelma Lee & B. Smith	
461 Bessie Lee (Sil,Bwy)	Trixie Smith (I2)	
462 Caroline Lee (Or)	Bessie Brown (278)	
463 Jerry Lee (Her 930II)	George Hannah	
464 Jerry Lee (Her 930I4)	Jack O'Diamonds (330,354)	
465 Mae Belle Lee (Para)	prob. Jane Lucas (294,316,332, 488/9,688)	
466 Miss Lee (Conn)	Eliza Christmas Lee (432)	
467 Leroy's Buddy (De)	Bill Gaither	
468 Levee Joe (Cq)	Casey Bill Weldon (I42,I55)	
469 Lewis Bronzeville Five (Bb)	Mabel Sanford Lewis, leader, others unknown (no interest)	
470 Furry Lewis (Vo,Vi)	Walter Lewis	
471 Ida Lewis (Sil)	Viola Bartlette	
472 Kate Lewis (Bwy)	Ida Cox (III,614/5,693)	
473 Preston Lillard (Sh)	Sammy Brown	
474 Lillie Mae (Co,Ok)	?	
475 Charlie Lincoln (Co)	prob. Charlie Hicks (Robert Hicks brother) (457)	
476 Little Bill (Bb)	?	
477 Little Brother (Para,Bb)	Eurreal Montgomery	
478 Little David (De)	David Alexander(not Black Ivory King)	
479 Little Sister (Vars)	Irene Scruggs (II9,569)	
480 Little Son Joe (Vo)	Ernest Lawlers (556,703)	
481 Poor Boy Lofton (De)	prob. Willie Lofton	
482 Lone Crow (Ch)	Willie Scarecrow Owens (361, was used) 583,668/9)	
483 Lottie & Her Buddy (Ch)	Lottie Kimbrough & Winston (sec 453)	
484 Louisiana Joe & Slim (Ch)	W.E."Buddy"Burton & Marcus Norman (see 298)	
485 Louisiana Johnny (Vo)	?	
486 Lovin' Sam (Br,Vo)	Sam Theard (664)	
487 Blind Arthur Lowe (Bwy)	Blind Connie Rosenond	
488 Jane Lucas (Ge)	? (294,316,332,465,688)	
489 Jane Lucas (Vo)	poss.Victoria Spivey	
490 Mack & Mack (Bb)	Billy & Mary Mack (640,723,887)	
491 Mack & Mitchell (Sil)	Eddie Greene & Billie Wilson	
492 Alma Mack (Vars)	Alura Mack (I9,648,755)	
493 Baby Mack (Ok)	May Mack	
494 Macon Ed (Ok)	Edward Anthony	
495 Estelle Mann (bwy)	Bertha Henderson	
496 Martin & Robert (Br)	Alfred Martin & Robert Cooksey (I84,208,706)	
497 Aretha Martin	Bertha Ross (647)	
498 Blind George Martin (Bwy)	Blind Blake (89,91,336,372)	
499 Masked Marvel (Para)	Charlie Patton (590,597)	
500 Ethel Mays (Hug)	Monette Moore (613,823)	
501 Ukelele Mays (Para,with Danny Small)	poss. Harry Mays	
502 McCoy & Johnson (Vi)	Memphis Minnie & Joe Johnson (271,514,757)	
503 Violet McCoy (Aj)	Viola McCoy (I74,398,400,411, 819,822,830,842)	
504 Buck McFarland (Para)	Thomas McFarland (46)	
505 Brownie McGhee (many)	Walter Brown McGhee (II6,862, 863,875,886,888/9,892)	

Big recording sessions recently at the Copacabana on Roosevelt Rd. featured Muddy Waters, Buddy Guy, Howlin' Wolf, Willie Dixon, Otis Spann, James Cotton etc. for Chess. Album(s) when issued will precede a national tour of these artists and others...Chess also will soon issue another Muddy Waters reissue LP. VJ engaged in a series of hard-blues record dates soon with presumably Reed Hooker, etc....Mercury just issued a Broonzy LP with some of the folksy sides but several of the more bluesy things too..Sessions at the Fickle Rick l on Tuesday nights continue to feature top blues from contemporary and older period; Big Joe Williams, John Estes, Sunnyland Slim, Little Brother, Muddy Waters, J.B. Lenoir, Homesick James, Lazy Bill Lucas, Washboard Sam, Jazz Gillum and Monkey Joe, besides unrecorded or forgotten men like Arvela Gray, Daddy Stovetop, Maxwell Street Jimmy and James Brewer. Some of Pete Welding's discoveries too: Jimmy Walker (p) John Lee Grandison (g) etc...Most interesting rediscovery was John Henry Barbee whom Willie Dixon has known for years, without knowledge of his fabulous 1939 Vocalion record. Big Joe "fingered" Barbee and Pete Welding is recording him for Testament, his new label...Testament has just issued it's first album, Long Steel Rail by Bill Jackson a Baltimore singer who's going to be a big surprise for the folk-blues fans...Future albums will include anthologies of spirituals old blues, contemporary blues and an album of boogie woogie duets and solos by Erwin Helfer and Jimmy Walker. Wednesday night blues sessions begin July 31st at Paul's Restaurant, Villa Park (a far-west Page City suburb) with Big Joe and John Lee Grandison. Apparently Mercury has purchased Fire-Fury-Everlast label. Muddy now at Peppers, Howlin' Wolf at Sylvios, Junior Wells at Theresa's, Otis Rush apparently at the Copacabana. Muddy and band to play the Monterrey Folk Festival. John Wrencher is the one-armed harp player playing Maxwell Street on Sundays. He used to work with the String Wizards at Cotton Club, E. St. Louis back when I first heard 'loud city' blues in the mid-50s. Yank Rachell to play at Gerdes Folk City - Yank says he met Johnny Temple down in Memphis. Sunnyland Slim says he had a ball in Europe, but the pace was too fast. You know of course about Big Joe's European tour September 25 - October 25...Joe may open a chicken-shack-with-blues when he returns - he's a hell of a fine cook!

B.K. August '63.

Autumn Releases	Arhoolie Presents	New Blues LP's
R 2005 - Guitar Slim and Jelly Belly.		
R 2006 - Texas Blues - Volume 1. (Re-issues from Gold Star, with Lee Hunter Lil Son Jackson, Leroy Ervin, L.C.Williams, Thunder Smith, Lightnin' etc.)		
F 1012 - Blues n' Trouble - Volume Two.		
R 2007 - Lightnin' Hopkins (Re-issues from Gold Star)		
F 5003 - Louisiana Cajun Music - by The Hackberry Ramblers.		

Five dollars each, buy three get one free. Postage 50cents each record. All should be obtainable by September - all carry highest possible recommendation from 'B.U.'. R 2006 is of especially great interest, featuring as it does some of the finest in post-war blues. These, and the rest of the Arhoolie catalogue (some we covered in 'B.U.' 2) can be obtained from Arhoolie Records, P.O. Box 5073, Berkeley 5, California.

"Blues Unlimited" Numbers 1 & 2 are completely sold out, and nos. 3 & 4 strictly limited (heh heh) in quantity. Why not send your six-issue subscription, just to make sure? But please no more U.S.A. cheques! Money Orders are so much easier and quicker. Next Issue will include a very fine feature by Paul Garon on one of the finest new discoveries, the great mandolinist Yank Rachell, 'Yank Rachell in Louisville', also features on the 'Southern Blues Singers' etc. etc.

"THE BIG SUNFLOWER"

by JOHN GODRICH

Readers of "Vintage Jazz Mart" may have noticed with interest in their last issue, a Paramount test under this credit advertised by Mr. Duncan Allerdyce, and may have viewed this item with excitement, hope or even downright sceptism! It went for a fantastically high figure to Mr. Graham Irish of the U.S.A. If anyone knows his address or if he reads this, I'd very much like to get in touch with him regarding another Paramount, by Side Wheel Sally Duffie.

In response to my eager enquiries, Mr. Allerdyce most obligingly let me have the history of this record, which was owned by a friend of his, and who related it's discovery as follows:

"I picked up the Paramount test in a Brooklyn junk-store in the early 30s along with some Harry Dials, Jabbo Smiths, Noones and a stack of assorted blues singers, all at five cents apiece. The owner was so pleased to see someone buying instead of selling, that he offered me a free bed! The Sunflower has a very rough voice, but unlike many blues singers has an amazingly good sense of rhythm and harmonics. There is an excellent guitar player-not the vocalist-whose style resembles to a certain degree Barbecue Bob, but who incorporates dazzling runs in his repertoire; the nearest comparison I can make is JO-Harry SF,Cyr's playing on Little Derek Christians "My Blue Heaven". During the record the vocalist says; "Those picking fingers sure do knock me out, Rambo (or Randall?)".

A few years later I was fortunate to meet an executive of the defunct Paramount Company at a party. I'd always been fascinated by this Big Sunflower record, and I asked him if he had any recollection of the singer. To my delight he replied that he remembered him quite well, but couldn't recall any guitarist. Apparently The Sunflower was a very big, powerful, light-skinned Negro. The man said he appeared to be exceptionally well educated for a coloured man of the period, and had a quick wit and sense of humour. He distinctly remembered him saying that most of the things he did were his own compositions, so presumably "High Yaller Blues" comes into this category. The man went on to say that he had the impression that the Sunflower was mixed up with run-running and boot-legging - he always had plenty of money and never seemed unduly worried about payment for recording. He also recalled him saying that he recorded for two other companies-Emerson and possibly the Radiex, Van Dyke, Grey Gull tie-up, but as far as he knew they hadn't been issued".

Some story! There may be other Big Sunflower sides about then, but this is the first we've come across anywhere. Here are the details of this one test, as far as we can give. Unfortunately the master number was all but obliterated, but appears to be as given below, after pencil rubbings etc...

The Big Sunflower : vcl acc. unknown guitar. Chicago c May
21306-1 High Yaller Blues Para Test 1929

Note: There is, in Mississippi, a township of Sunflower.
Also a Sunflower river. A connection is not impossible.

THE LEADBELLY SONGBOOK - Edited by Moses Asch & Alan Lomax.
96 pages, illustrated. From OAK PUBLICATIONS, 121 W. 47th St.,
New York 36, N.Y. U.S.A. Price - 1 dollar 95 cents

Contains over 70 songs by Huddie Leadbetter, with guitar chords, Direct musical transcriptions by Jerry Silverman. Also pieces by Pete Seeger, Woody Guthrie, Fred Ramsey & Charles Smith. No more can be said. Highest possible recommendation to Leadbelly enthusiasts, folksingers/guitarists, or just blues lovers.

Mike Leadbitter.

DELMARK NEWS from Delmark Records, 7 West Grand, Chicago, Ill.

Foreign rights licensing of Delmark masters is proceeding. In England DL-601, 603 & 604 have been leased to Esquire, two were issued in July. DL-602 will be the first issued under a first-refusal contract signed recently with Doug Dobell of "77" Records... 604 & 605 were recently issued in the States... 606 will be released soon with 607 & 608 following in October and November... We've edited an LP of unissued material from the JayDee Short / Big Joe date of 1957 for future release. Included are two tracks with vocals by Short, an instrumental & seven William's vocals. Hoping to include other Short tapes rumoured to exist... George Mitchell who discovered Peg Leg Howell and recorded him for DL-608, also has located Buddy Moss and will record him in Atlanta in September under terms of an exclusive contract... The Sleepy John Estes has proved the fastest selling Delmark ever had - another LP is in preparation... 155 copies of this recently went to U.S. Information Libraries all over the world. A two-colour catalogue listing 17 albums will be issued by Delmark in September - the k at the end is by request of a leading musical instrument cartel!!

- | | |
|---|--|
| DL-601 - Dirty Dozens | - Speckled Red |
| DL-602 - Piney Woods Blues | - Big Joe Williams & His 9
String Guitar |
| DL-603 - The Legend Of Sleepy
John Estes | - with Hammie Nickerson, Kno-
cky Parker & Ed Wilkinson |
| DL-604 - Blues On Highway 49 | - Big Joe Williams with
Ranson Knowling (bass) |
| DL-605 - Lonesome Bedroom Blues | - Curtis Jones' Texas Blues
& piano |
| DL-606 - Mandolin Blues
Jug Buster - Estes, Joe Williams, Hammie Nixon (hca. jug)
& Mike Bloomfield | - Yank Rachell's Tennessee |
| DL-607 - Nothing But The Blues | - Roosevelt Sykes |
| DL-608 - Peg Leg Howell (Titles undecided) Rec. Atlanta, Ga. | |

HERITAGE BACK IN BUSINESS !

Good news for lovers of all good Jazz Music. Tony Standish's very fine label is recommencing in Australia. Issues yet decided include several of great blues interest. More to come!

- H-301 Snooks Eaglin (vcl.g) 7" LP - 6 tracks.
H-302 Country Blues Anthology Vol. I - tracks by Ki Ki Johnson,
Lemon, Ed Bell, Jim Jackson, Teddy Darby, Clifford Gibson.
H-303 The Georgia Blues Vol. I - 3 tracks each by Georgia Slim
and Sweet Papa Peg Leg.
7" LPs 2d each. Overseas 2/6 extra P&P. U.S.A. \$2.85p. paid.
H-1203 Negro Religious Songs - titles unknown just now.
Details of the above and orders to: HERITAGE RECORDS,
P.O. Box 552D, Elizabeth Street, Melbourne, Victoria, Australia.

ORIGIN OJL 5 - "THE MISSISSIPPI BLUES" 12" LP 16 tracks.
\$4.98 p.p.

- | | | |
|--|---|---|
| Bukka White | - | The Panama Limited/Special Streamline |
| Willie Brown | - | Furure blues/M & O blues |
| Kid Bailey | - | Mississippi bottom blues/Howdy blues |
| Robert Wilkins | - | That's no way to get along/I do blyes |
| Mississippi John | - | Louise Collins/ |
| Hurt | - | Got the blues, can't be satisfied |
| William Harris | - | Bullfrog blues/Hot time blues |
| Skip James | - | If you haven't any hay/Hard time
killing floor blues |
| Son House | - | Preachin' the blues Pts. 1 & 2 |
| From: The Origin Jazz Library, 59 Reisen St., Brooklyn Heights, N.Y., U.S.A. | | Another great re-issue album |

LATEST ALBUM REVIEWS

Big Joe Williams & His 9 String Guitar - "BLUES ON HIGHWAY 49"

Delmark DL-604

Esquire 32-191

Highway 49-I; Poor beggar; Blues left Texas; I3 Highway; Down in the bottom; Overhaul your machine; That things in town-I; Walk on little girl; Tiajuana blues; Highway 45 blues; Arkansas woman; Four corners of the world-I; - Joe Williams vcl.& 9 str.gtr. with Ransom Knowling bass on tracks -I. Price 37/6 in U.K.

This is Joe Williams fourth LP, and the first to be generally released in Britain; one hopes that this will bring his talents to the wider audience they deserve. It is in many ways the best of the four, but this is a hard statement to make, all of them are excellent.

No one would claim that Joe is one of the great blues originals. Many of his songs are taken from other singers, or the public domain of the blues, but Joe is original in that his versions are never copies; he brings to each one his individual personality and reshapes it within his own style.

His style has changed over the years. Not so much in his voice as in his playing. His voice is still powerful, but husky now, with rough edges which make his singing even more moving. The guitar on the 1935 records was wild, primitive and exciting. It still excites, but the wildness is more under control. The primitiveness has matured into a well-developed, instantly recognisable, full accompaniment. All the elements were there then (Compare this Highway 49 with that on French RCA); the 'slapped' bass, the rapid, ringing, treble triplets; but now there is more coherence and a considerably fuller tone, no doubt due to the extra three strings added to his instrument.

Undoubtedly the greatness of this LP is because of the fact that Joe's wife died shortly before the recording, there is much more personal involvement than in any other of his LPs, with the exception of "Greystone Blues" on Arhoolie. "Poor Beggar" a most superb track in spite of a string going out of tune, refers to this event. The emotion is intense, the tears very near:

"Please take care of my baby, 'cause my wife is dead and gone;
She died in Mount Pleasant, Texas, (too sad)

Poor Joe don't know right from wrong!"

Joe could not sing this verse on the remake, it was too painful, and Koester was fully justified in issuing this version.

There are four blues in this album directly concerned with Joe's wanderlust. Three (with Highway titles) are descriptive of his travels - "I3" being a striking description of driving through a storm, with one line, but not the whole couplet, taken from "Backwater Blues". "Four Corners" is not a travelogue, but suggests the reasons, - restlessness, insecurity, woman-trouble; for Joe's travelling. "Blues Left Texas" contains some unusual guitar figures. Koester suggests the influence of Jefferson, but it is not very apparent, there is far more of Joe's typical guitar. A fine track indeed this, and what is impressive about it in the last three choruses when the tempo of the accompaniment is doubled, is the tension.

"Down In The Bottom" is Bumble Bee Slim's tune but no copy, and "Overhaul Your Machine" (frequently recorded by Joe) perhaps has its origins in Robert Johnson's "Terraplane Blues". "Walk On Little Girl" is better known as "Sail On", and is perhaps the least successful track.

Joe does not sing blues as slow as Lightnin' Hopkins for example but there is only one fast number here; "That Thing's In Town". This is a romping stomp; "That Thing" is a mysterious affair-

Continued on next page.....

possibly related to "That Stuff" which was borrowed on earlier records - and is clearly sexual. The lyrics are repetitive, unfortunately but it swings merrily with Knowlings impeccable bass lending full support. Joe does not NEED any other accompaniment, but Knowling always seems to inspire him. As a swinger there are few to equal Big Joe and Knowling's firm foundation keeps the tempo from accelerating, unlike Jelly Joe Short on the first Delmark LP on which "Good Morning Little Schoolgirl" almost doubles it's tempo.

This is a superbly played and recorded album and one which I thoroughly recommend. Every blues lover should give it a place of honour on his shelves. If a better LP is issued in Britain this year I shall be surprised and delighted.

BERNARD HOLLAND

MISSISSIPPI JOHN HURT (vocal, 6-string gtr) Piedmont 13157

Avalon blues/Richland women/Spike driver blues/Salty dog/Cow hooking blues/Spanish fandango/Casey Jones/Louis Collins/Candy Man Blues/My creole belle/Liza Jane/God's unchanging hand/Joe Turner blues.

6 dollars post paid UK.

Readers will no doubt have read with interest the feature in the last B.U. on John Hurt (B.U. 4 page 3). During the last few years there's been much speculation about him - often he's been thought a white singer! Now he's back he make a fine addition to the group of rediscovered artists from the pre-war era.

This album is compiled of some of his old songs, and others he "never got around to recording". Comparison between the old & the new is quite rewarding - several of his best numbers are now available on re-issue - "Stack-O-Lee" & "Spike Driver", the two just out on Origin. Comparison shows very little, if any, decline in his ability.

Most of the songs are familiar, but Hurt's extremely simple treatment gets more from them than most. The first track, one of his old numbers, is a survey of the early years, accompanied quite beautifully by his melodious, flowing guitar passages. "Richland" and "Spike Driver" are similar in conception, and the latter gives us a chance to see how much or little different he is than he was in 1928. This track is shorter by far than the Okeh version, but I defy anyone to judge it inferior, on any but sentimental grounds - the "old" is superior to the "new" is not applicable here. His voice is just as expressive as it was then, he doesn't need to shout his blues, there is far more expression in his wistful, soft tones than in the fiercer commoner forms.

"Cow Hooking Blues" is a remarkable track, one of the best of the album. Fine interesting lyrics, on a common theme of a man whose woman has strayed; whose "cow's been hooked". The verse patterns are very interesting, and John's guitar more eloquent than ever.

Side Two opens with two well known folk-hero songs, two legends "Casey Jones" & "Louis Collins". The former features the one track backed by a 12 string guitar, and Hurt certainly can play it, without losing any of his delicate precise fingering. This song, of course, is a favourite with the white folk set, from Jimmie Rodgers to Guy Carawan, who manage to turn it into a heart-rending sentimental piece. Not so Hurt, "Casey" is a hero, and dies a hero's death, his only regret, that there was; "one more line that I'd like to ride". "Louis Collins" is a similar theme, with the guitar even more expressive. "Candy Man" another old song, and "Creole Belle" are not strictly blues, but are nevertheless quite striking performances. "Joe Turner" is a theme immortalised by Big Bill and Lightnin' Hopkins has few lyrics.....Continued on next page.

but contains some of the finest guitar work on the LP, simple in sound, but highly complex in execution. The instrumental 'Spanish fandango' and the two-in-one track 'Jane-Hand', which show off John's ability as a harmonicist, are relatively unimportant, but prove that all-round, John Hurt, a simple, yet inventive musically, folk-negro, is one of the finds of this decade. It is something to reflect that he hasn't worked professionally for thirty years, but returns as if he had never left, an interesting, soft yet powerful singer, and a guitarist of great ability. This album and the one below, can be obtained, price 6 dollars, post paid, from: Music Research Inc., 2023 N. Woodstock Street, Arlington 7, Virginia, U.S.A.

SIMON A. NAPIER.

KINGS OF THE TWELVE-STRING - Various Artists - PIEDMONT 13159

Blind Willie McTell: Dark Night Blues-Nama let me scoop for you/
Ain't it grand to be a Christian/Loving talking blues:
Seth Richard: Skoodeldum Doo/Lonely Seth Blues: Willie Baker:
No No Blues: Barbecue Bob: How long preety mama/Barbecue Blues:
George Carter: Ghost woman blues/Weeping willow blues:
Charlie Turner: Kansas City Dog Walk: Charlie Lincoln: Depot Blues/
Mama don't rush me.

The twelve string guitar is not well represented on re-issues so far, though most blues lovers will have heard its voluminous sound on records by Lead Belly, Jessie Fuller or other modern-day issues. It is simply, a 'doubled-up' version of the 6-string one, six 'pairs' being tuned to the same pitch, giving a full depth, a greater volume, and therefore, used by an expert, richer backing. Its recent popularity has caused Piedmont to issue this collection of masters from the 30s and earlier. The re-recording is excellent, the music nothing short of brilliant.

McTell will be familiar to many new collectors, and is the only artist recorded post-war. These sides show him at his best, the two 'blues' being the best tracks, sung with savage intensity and illustrated by positively beautiful guitar work. 'Scoop' is a rhythmic gig, Willy trying to 'scoop' his woman off her feet into bed, the woman having all the answers - 'Couldn't let you do that' baby', and the result is very humorous. The 'woman' here is his wife Kate, who joins him also on the spiritual, 'ain't it grand', but this suffers somewhat from the repetitive lyrics, though both are in good voice.

Two of the finest tracks are by Seth Richard. These are all he made, but both are very good, 'Skoodeldum' being similar stuff to 'Scoop', very strong rhythmically. 'Lonely Seth Blues' is a masterpiece, sung with great conviction over superb swinging, and very unusual guitar figures. The track by Willie Baker ends Side 1 on a great note, a standard 12-bar blues played very fast and accompanied by Rolling Knife-guitar in the Georgia manner, very similar but more loosely than Barbecue Bob, who starts with two tracks on Side 2. Bob made a lot of records in a very short time, some are very very beautiful, others somewhat ill. 'Nama' is not one of his best, being an early 'Corrine', and played without the enthusiasm or bite of, say 'Fo day creep' or 'Motherless Child'. However, 'Barbecue Blues' is undoubtedly one of his very best, actually his first, and contains some most interesting lyrics, also proving him a very imaginative guitarist. He sings 'I know I ain't good-lookin;', teeth don't shine like pearls, so glad good-looks don't take you through this world' with a conviction and emotion far exceeding his later recordings.

George Carter is very interesting. These tracks are terribly rare and Carter himself a complete unknown. 'Ghost Woman' tells of a meeting in a cemetery, the mood throughout one of lonely reflection. A most moving performance lacking the fortitude of most blues verse, and also is his 'Weeping Willow Blues'.

Charlie Turner's "K.C. Dog Walk" is something of a highlight. One of the most complete solos I've heard, the 12-stringer is shown to its best effect, to shouted encouragement from Winston Holmes. Each chorus has a subtle change of mood, on two he seems to obtain what sounds like a bottleneck, still not missing a note or a beat he loses it again, quite a considerable feat.

It has been suggested quite reasonably that Charlie Lincoln may be Barbecue Bob's brother. Whether or not, he is very like Hicks on record, perhaps a little more subdued, more intense, but by any standards a fine performer, "Depot Blues" being the better of the two here.

So we have here a wonderful array of old recordings, containing some of the great singers from a period of great blues development. Four are Georgia artists, three from Atlanta, and the LP is useful as an indication of the 12-string style which was developed and flourished there. Above all, to the collector, it makes available some very rare recordings, of some of the best singers who used the 12-string guitar. To anyone interested in fine country blues, I thoroughly recommend this LP.

SIMON A. NAPIER.

THE DIRTY DOZENS - SPECKLED RED (vcl.pno) Esquire 32-190

The dirty dozen/The right string but the wrong yo-yo/If you've ever been down/Wilkins Street stomp/Cow Cow blues/Red's boogie woogie/Going down slow/Highway 61 blues/After dinner blues/Crying in my sleep! Price 37/6d.

These recordings are by Erwin Helfer of Tone records, and three of his masters are available in England on Collector. They must be the worst three! These selections are far better, worthy of the man, Speckled Red, whose name goes back to the early days of barrelhouse and boogie music. Red is still a great pianist, as his new version of "Wilkins Street Stomp" suggests, and his hoarse humourous voice can still call the "Dozens" as incoherently as before. There's no doubt that he's at his best on these faster numbers, and on "Yo-yo" he sounds more like his brother (Piano Red) than Willie does nowadays. "Cow Cow" and "If You've Ever Been Down" are more standardised than usual, but the instrumental passages are quite beautiful in parts. Red still uses his most eccentric styling, sometimes with 8, 10 or 14 bars thrown in, and his "Red's Boogie" has a fair chart of this. One of his best efforts is "Crying In My Sleep" where his has much more impact than usual, and his piano rolls out a simple yet highly effective accompaniment, featuring some delicate treble work, enhanced perhaps by the fact that he's playing a Steinway! "Going Down Slow" is from the same date, and in spite of being such a well-hackneyed piece, Red gets more out of it than most of the new-wave. "After Dinner Blues" we're told is a piece Red played between recordings, so, as a result it's rather less rugged than usual, but soft or hard, in time or out, Speckled Red will be delighting us by his playing for many years to come, and I hope, making more records as good as this one.

SUPPLEMENTARY ISSUE - with "Blues Unlimited No. 6" FREE

A supplement of several pages will be published and sent free to all subscribers and advance-order agents, jazz shops, etc. who sell "BU". It will contain an index to "BU" 1-6, a completely revised Mr. Parker discography, additions to many already published discs - Howlin' Wolf, Billy Emerson, Frank James etc. - and other bits and pieces relating to the first six "BU's". We cannot afford to publish extra copies, so make sure of this invaluable aid to "BU". - ORDER NOW!!!

BLUES UNLIMITED, 38a Sackville Road, Bexhill-on-Sea, Sussex;