

BLUES UNLIMITED

THE JOURNAL OF "THE BLUES APPRECIATION SOCIETY"
EDITED BY SIMON A. NAPIER

1/6

Number One

April 1963

This is the first of what we hope will be many issues of our magazine. When, last May, we founded the "Blues Appreciation Society", our ultimate aim was the publishing of just such a magazine, as one seemed badly needed in this now increasingly popular field. It will be published at about 5-weekly intervals, and future contributors include John Godrich, Doctor H. R. Rookmaaker, Derek Collier, Henry Vestine as well as the writers in this issue.

Our 'B.A.S.' activities will carry on as before, in conjunction with this magazine. Ideas for improving our service are still very welcome and will receive our closest attention. We hope to salvage many of the fine ideas laid down by Max Vreede's original society, and further details will be published here.

We need good feature articles, discographies, criticisms and reviews. News of what's happening blueswise your way. Anything topical constructive and interesting. Don't be lazy. Write it.

Let us know what you like, and, more important, what you don't. Your opinions matter. If you don't write, we don't know. However we do hope you'll find something of interest here, and will continue to do so.

Finally, on behalf of the 'B.A.S.' staff and myself, I'd like to thank all those who have advised, encouraged and helped us in any way, these last few months, without whom there would be no 'Blues Unlimited'.

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Errata.

Page 4 - line 3 - read at the end " and he suffered from....."
Page 8 - Paragraph 2 - line 21 - read "a blues of the calibre of
'Mother-in-law Blues'"

Are you a Traditional Blues Fan?

If so, and you haven't yet heard of Arhoolie Records and the International Blues Record Club, write at once to Chris Strachwitz at Arhoolie Records, P.O. Box 5073, Berkeley 5, California. Chris will be glad to send you details, and prices of his magnificent catalogue.

-0-0-0-0-

Have you the French 'Treasury of Jazz' Blues LP's in your collection? You should have. Write for lists to Bert Bradfield, Treasury of Jazz', 8 Rue Albert Laurent, Chatillon-sous-Bagneux, Seine, FRANCE.

(Both Arhoolie & 'Treasury of Jazz' LPs will be covered in future)

-0-0-0-0-

We recommend.....

The discographer's Bible - Blues Research. If you want information on post-war blues labels write now to Derek Collier at 25 Broadfield, Harlow, Essex, if in U.K. If not contact the publishers - Record Research, 65 Grand Avenue, Brooklyn 5, New York.

Record Research also features blues & R&B articles from time to time. Tremendous monthly auctions. Details as above.

Jazz Statistics is a fine discographical mag. Write to Les Page at 60, Glenwood Road, Kings Norton, Birmingham 30 if in U.K. For other representatives contact Otto Fluckiger Postfach 736, Basel 1, Switzerland.

For research you need Matrix. Bernard Holland of 7, Aynsley Rd, Shelton, Stoke-on-Trent, Staffs will send a sample copy.

-0-0-0-0-

GOOD R & B

One British company, with great courage, is still issuing fine R & B discs. Look through your lists for Starlite & Esquire recds, there's hot material by Jimmy Lee, Dusty Brown, Eddie Boyd, Bobby Davis and Sonny Thompson.

We'll be reviewing these soon, but meantime give them a spin.

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If you can afford pre-war blues discs write to Willroy Hearne, 1047 W. 97th Str., Los Angeles 44, California, who is generally credited with having the largest stocks of these records.

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If you can read Dutch, (we can't but know a good thing when we see it) get Doctor Jazz from Pieter J. Bruijn, Biedenweg 611, wagen-ingen, Holland.

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Our friend in Natchez, Melvin Dodge, tells us that one of his records is selling big, by Big Walter & the Thunderbirds. We've heard it - we like it. R & B fans try to get it. It's on Global 409. It's the WATUSI FREEZE!

-0-0-0-0-

We like Chuck Berry (don't sneer!) If you do write to the 'Chuck Berry Appreciation Socy'. Address is 54 Longfield Rd., Daubhill, Bolton, Lancs. Secretary is Mike Boccock - also a 'B.A.S.' member.

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If you'd like a note put in here send us details. We will in future issues be featuring auctions & sales of blues records, as extra material to the mag. Rates are very reasonable and we'll send you details on application.

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If you've not ordered your next copy of 'Blues Unlimited' do so now. Better still take a 6-issue subscription. (see back page)

Number One;

JAY D. MILLER

In this series of articles, Mike Leadbitter and myself hope to portray the work of the men who are an essential part of the southern record scene - these men are known in Europe as the record producers or Artist and Repertoire managers, but in the Southern United States they are known simply as the 'record men'. There appear to be relatively few active today but those who are merit research, for it is they who are keeping the blues and its traditions alive. Perhaps the most prolific of these in action today is Jay D. Miller.

Jay Miller lives and works in Crowley, a small town in South-West Louisiana, situated on the rambling U.S. Highway 90, and located between Lake Charles and Lafayette. Such a position is ideal for recording the blues artists, for this is the heart of the Deep South.

The folk-lore of Louisiana is not confined to the blues, as the 'cajun' enthusiasts will be quick to point out. This music is the direct descendent of the days of French colonialism and it was in the field of 'cajun' music that Miller entered the vast recording business. This was over fifteen years ago and from there he went on to record hillbilly music, before entering the realm of blues recording. Whilst most of his time is currently devoted to recording blues, he confesses that hillbilly is his favorite idiom and he feels far more at home writing this type of music than any other.

As a primary output for his productions he has run his own labels. The first was Fais Do Do, followed by Feature Records. The output of Feature was mainly confined to hillbilly records, but this label is of immense importance to the blues audience for it marked the release of three records by a then unknown singer Otis Hicks : yes, these were the first ever releases of the great Lightnin' Slim :-

Feature 3006	Bad Luck Rock me mama
3008	I can't live happy New Orleans Bound
3012	Bigger Bigger Boy Ethel Mae

After Feature records there followed Rocko, an outlet for 'the ever popular rock & roll' as Jay puts it ! Currently he is running the Zynn label which issues mainly rhythm & blues material. Also he has set up his own publishing firm in order to publish the many tunes that he writes, and this is namely Jamil Music.

Being so involved with the production of records, it is obvious that Jay Miller must own his own studios. Here the most modern equipment is utilized from the reorders & microphones to the amplifiers. With 15 years experience behind him he has put his knowledge to good use and has developed what must be one of the finest recording systems in the world. In some quarters his work has been described as 'gimmicky'. I do not concur with this statement. 'Gimmick' when applied to music, is a degrading description and immediately conjures the image of something unreal and false. Such a description could not be ascribed to the work of Jay Miller; it would be more in order to say that he is striving for new sounds and thus is breaking away from conventionalism, but 'gimmicky, no, never !

Let us now turn our attention to those persons without whom, for all his ingenuity Jay Miller would not be the success he is today, the inhabitants of Louisiana who chose to sing the blues and other southern musical forms-

As noted above, the best known artist that Jay Miller records is undoubtedly Lightnin' Slim, a singer in the true 'down home' tradition of the south. He is among the foremost exponents of this style and all his recordings, without exception, are of the same high quality. This mark of consistency can unfortunately be applied to very few of the modern blues singers and for this reason Lightnin' stands high in my own estimation, along with Elmore James and Rowlin' Wolf. The blues of Lightnin' Slim are intensely savage and bitter and this mood of acridity is vastly enhanced by the musical accompaniment of Lazy Lester (hca) Bobby McBride (be-gtr) and Warren Storm (ds). With instruments highly amplified, this combo, with Lightnin' of course, on electric gtr. can hardly strike up enthusiasm in the hearts of the collectors of oldtime blues. Will they take my advice and listen to the music of Lightnin' Slim with an open mind; they will not be disappointed. Turning to Lightnin' Slim's recording career, after the Feature sides he recorded 'Bad Feeling Blues' and 'Lightnin' Slim's Boogie' for Johnny Vincent's Ace label of Jackson, Miss. no. 505. Since then, from 1955, all Slim's records have been released by Nashville's Excello label. To date eighteen singles have been released and an album containing 12 of these. The latest release of this Baton Rouge singer, who is nearing his fifties and who likes to steal away from the hustle and bustle of modern life in order to indulge in his favorite pastime of fishing, is called 'I'm warning you baby/Winter time blues' (Ex 2224). It's another fine record and happily is enjoying healthy sales.

Lonesome Sundown (Cornelius Green) is another fine portrayor of the modern blues, although his records lack the consistency of Lightnin' Slim. He's made some exceedingly good recordings and his best is by far and away 'I stood by'. This is downhome blues at it's best with a hard and feeling vocal matched by an equally 'hard' rhythm section and piano. As this is forceful so 'My home is a prison' is a beautiful and relaxed blues. The harmonica on Slim's and many of Lonesome Sundown's records is played by Lazy Lester (Leslie Johnson) who has made many records in his own right. His recordings are in the current rocking R & B style and whilst interesting cannot be declared to be in the same class as those of his illustrious counterparts. His voice does not match his magnificent harmonica and lacks tone and variation. This cannot be said for his harmonica styling which must be second only to Little Walter. Slim Harpo (James Moore) is another of Miller's artists who has made several worthwhile discs, titles such as 'I'm a King Bee' (2113) 'Blues Hangover' (2184) and the much maligned 'Raining in my heart' being good examples of modern down home blues. 'Raining' actually penetrated the U.S. Top thirty and although a commercial success this does not detract from the merits of the record.. Would that more records of this quality could attain such success. Unfortunately this success appears to have gone to Slim's head, for Jay has been unable to get him to the studios since. A pity, for Harpo has a unique voice and plays good harmonica. As do Lightnin' Slim and Lazy Lester, Slim Harpo lives at Baton Rouge. Sundown at Opelousas.

All these artists records are released on Excello Records, along with many others whom Jay Miller records. Among them are Jimmy Anderson, Warren Storm, Silas Hogan, Tabby Thomas, Lionel Torrence Charles Sheffield and Leroy Washington. Instead of his sales being confined to the swamplands and bayous of Louisiana, this partnership with Ernest L. Young and Excello ensures complete national distribution for his product. With the aid of Jay L. Miller, Excello is now undoubtedly the foremost Blues/R & B label in the world. And long may this obviously mutual partnership last!

(N.E. Discographies of Lightnin' Slim and Lonesome Sundown appeared in the December 'Jazz Statistics'. Lazy Lester and Slim Harpo in the March issue)

BBB U U L L CC I TTTT Y Y RRR EEEE DDD
 B BU U L L C I T Y Y R R E D D
 BBB U U L L C I T Y RRR EE D D
 B B U U L L C I T Y R R E D D
 EBB U LLLL LLLL CCC I T Y R R EEEE DDD

BY PAUL OLIVER

Collectors who are familiar with the recordings of Blind Boy Fuller will recall the spirited washboard playing of the accompanist known as 'Oh Red'. His name was George Washington and he from the pigmentary deficiency that gives a curiously pink and blotched complexion to some negroes, who generally earn the name "Red" because of it. Washington had an unerring sense of rhythm and exploited this with a set of cowbells and other accoutrements mounted on a pair of washboards which he held between his knees and scrubbed with thimble-clad fingers. He is probably the washboard player on the early Fuller recording of "Rag mama rag" (Vocalion 03084) but came into his own on a succession of later sides with the blind Carolina singer - particularly, and naturally on "New Oh Red" (Vocalion 03276). George Washington acted as the eyes of three blind men who generally worked together: Fulton Allen (Blind Boy Fuller), Gary Davis and the youthful Sonny Terry. They frequently played, and for periods lived, in Washington's home city of Durham, North Carolina. It was Durham that gave him his nickname 'Bull City Red'. Durham was known as Bull City: a popular cheap brand of cigarettes known as Bull Durhams and the baseball pitcher, 'Bull' Durham had ensured this. Bull City Red as washboard-player can be heard on many Fuller recordings and most conveniently on the Blind Boy Fuller L.P. (Phillips PBL 7512) where he can be heard in excellent form on "Piccolo Rag" (Pick-a-low rag!), 'She's a truckin' little baby', 'Step it up and go', and on the slower blues 'Lost lover blues'. This should be quite enough to convince anyone of his skill with the boards. Listeners might like to comment on the likelihood that he is the washboard player on some of the Bukka Whites, by the way.

However, it is not only on the washboard that Washington was well known. He played harmonica, though never recorded with the instrument, and also guitar. His guitar style leaned heavily on Fuller's and his voice, rather rough textured but sad, has the Carolina sound. This can be heard on the three records which were issued under the name of Bull City Red, on which he sings and plays guitar. They were recorded on the 24th, 25th, and 26th, of July 1935, in New York, and issued with the same numbers simultaneously on Banner, Oriole, Perfect and Melotone:

<u>Now I'm Talking to You/Richmond Blues</u>	ARC 5-12-57
<u>I won't be dogged around/Black woman and poison bl.</u>	6-02-56
<u>Pick and Shovel Blues/Mississippi River</u>	6-06-55

On his few records, for we have no knowledge of the two unissued sides 'Carrie please don't Go' and 'Bulldoggin' woman blues' - he plays gently swinging guitar and sings interesting lyrics which have a fair measure of homespun blues philosophy. On 'I won't be dogged around' for example, he sings:

Now you said you been worried, havin' trouble all your life (twice)
 But you never had trouble, till you fell for another man's wife.

When you get a woman of your own, make her happy night and day (x2)
 Then she'll fall for some no-good man, and pretty soon she'll go
 astray.

Lawdy lawdy ; lawdy lawdy lawd..... (twice)
 Lawd the woman I love, treats me like a doggone dog.

But I ain't no dog, and I won't be dogged aroun' (twice)
 Before I stand your doggin', babe I'll leave this town.

Don't the moon look pretty shinin' down on them trees? (twice)
An' I can see my lil' woman, but she can't see me.....

This was in the conventional twelve-bar form, but Red also liked eight-bar couplets which formed half of his recorded output. His blues had morbid tendencies, alleviated by touches of wry, cynical humour. 'Mississippi River' - which has nothing of the Mississippi in it - is a case in point.

I called an' I called, but I couldn't make my baby hear
I wanted to get me a lil' boat and paddle on away from here.

I went down to the river and I walked it up and down,
But I couldn't find no place deep enough to drown.

I said my mother' is up in Heaven, walkin' and talkin' with the
Lord,
And I'm down here, treated like a dog.

I cried last night till my pillow got soakin' wet,
That funny woman I'm lovin' she never got here yet.

I decided I'd stop drinkin' whiskey because the whiskey they now
make is not too strong;
I took two drinks last night and stayed drunk the whole night long.

Looka here pretty woman, tell me what you tryin' to do?
Fast as I give you my money, you puts it down in your shoe.

I believe I done more for you than the good Lord ever done -
I went down and bought you some hair, the good Lord didn't give
you none.

It seems Bull City Red had trouble with his women: 'Black Woman and Poison Blues' has a very ominous ring about it. Recorded the following day it has the fifth verse of the above blues included in it, so I will omit it here. Incidentally, the length of this verse requires some scrambled words and the transcription may not be quite correct. Black Woman is also sung in couplets, and to the same tune - the one which Fuller used on Been Your Dog recorded two years later. Perhaps he got the theme from Bull City Red?

I don't want a coal black woman, Lord to fry no meat for me
She studies so much evil, I'm scared she'll poison me.

She put something in my coffee and she put some in my tea
If I'd've jumped back further I believe she'd put it on me.

Now I hear a black woman holler, she like to scare my brown to death
If I'd 'a had a good pistol I'd've killed (her?) myself.

Now when you get you one woman, man you sure better get you two,
Cause you know there's no tellin' what a lowdown woman will do.

Now if I was up in Heaven, man I sure don't believe I'd stay
I'd think about my little browie an' I think I'd go away.

I decided etc....

Come here pretty woman, and sit right down on my knee
I just wanted to tell you how you treated me.

The "hoodoo" theme in the first couple of verses was more characteristic of the 'thirties than it is of the present day. Likewise there are fewer blues on prison and similar themes, so that the collector who is interested in the content as well as the

music finds more of interest in these pre-war records.
Pick and Shovel Blues is, as its title suggests, a prison blues
and this too, has a touch of sardonic humour in the final verse.

I'm on my way to the jailhouse, baby I sure don't care (twice)
an' I may get lifetime and I may get the electric chair.

Cause I got to go to jail innocent, and I got to serve my
time (twice)
cause the ole judge is so cruel, Lord he wont give me no fine.

Lord, I laid in the jail pretty mama, six long months and
days (twice)
And I didn't have nobody to come and go my bail.

They tell me this ole jailhouse is a lowdown lonesome place (twice)
In the mornin' when you rise, pick and shovel in your face.

I asked the captain, "Captain please don't be so mean (twice)
You know a pick and shovel sure don't run by steam".

It is a little startling to realise that these titles were
recorded twenty-eight years ago. What has happened since?
If he kept up his playing Bull City Red must have become a
pretty good blues singer and musician. Whether he is alive or
not today I have no idea, but I believe he was only in his 'twenties
when he recorded these fine blues. Maybe he is one of the
next singers due for "discovery"?

Paul Oliver

with acknowledgments to John
Godrich and Robert M. W. Dixon
for discographical data.

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Starting Next Issue - Don't Miss It !!

'Blues and Gospel Record Label Pseudonyms' - a listing compiled
by John Godrich. Around 1000 entries. The first listing of this
size yet published. Covers all artists until 1945. To be covered
in several issues, only in 'Blues Unlimited' - don't miss it.

Also beginning soon - a magnificent series by gospel expert DR
ROOKMAAKER. Watch out for it in 'Blues Unlimited' - tell your
friends.

x x x x x x x x x

BLUES SINGER Baby Face Lewis cautiously answered a ring at his
Manhattan door-bell, opened up on the safety chain, and peered
out through the crack. There stood the Seven Ups - two in grass
skirts, three with harmonicas.

"We're a comedy hillbilly act, Baby Face" said one in a
Southern accent, "like you're looking for. We'd sure like an
audition". Then the harmonicas broke into a tune and the others
danced.

Lewis opened wide the door and the Seven Ups rushed in shout-
ing 'We're police' which was perfectly true. The seven detectives
masters of disguise, have been tracking down dope-peddlers by a
variety of poses. And today Baby Face Lewis is in jail facing
drug charges.

He put up a fight. When the Seven Ups-"There's seven of us
and everyone we pinch gets at least seven years"-burst in he let
loose his pack of hunting hounds, then dived for his gun. But with
the help of reinforcements, the Seven Ups carted off Lewis, his
hounds, and £64,000 worth of narcotics (nearly 200,000 dollars)

(From the London 'Daily Express' of March 30th 1963.)

Presumably now he'll stick to Coca Cola ??

LITTLE JUNIOR PARKER

Since the birth of blues, the town of Memphis, Tennessee, has always been one of the most prominent in the advance of the blues and the blues singers through the years. One of the earliest blues was written about the town by W.C. Handy in the form of 'Memphis Blues'. During the 'twenties Memphis was synonymous with the famous Jug Bands of that era. With the advent of the great depression, followed by the Second World War, Memphis was silent in so far as the production of records was concerned, but with the general revival of the record industry in the immediate postwar years so Memphis has once again made it's mark, this time in the rhythm'n'blues & downhome fields. That this was so was due to the abundance of negroes resident there, and to the presence of the RPM, Meteor, Duke and Sun Record Cos, among others, and men like the Behari Brothers and Sam Phillips, at their heads. Standing as it does on the Mississippi, Memphis is a natural gateway to the North from the South, and it is therefore not surprising to find the influence of blues singers from the south in the styles of the Memphis bluesmen, together with a certain amount of sophisticaton derived from their urban location.

Little Junior Parker is one such Memphis bluesman. Herman Parker was actually born in West Memphis, a town situated 20 miles away across the great Mississippi, in the state of Arkansas. However he was soon to cross the river and to come under the influence of the Memphis musical world. His first records were for Sam Phillips' Sun label and were real gems: his wavering voice fitted in ideally to the backing of the Blue Flames led by Bill Johnson. The best known song out of this session was 'Mystery Train', which was to become, 5 years later, one of the vehicles that set Elvis Presley on his path to fame, under the same company. Little Junior will have some consolation in that he was not the only artist to help Presley on his way to vast fortunes, as Arthur Gunter, Big Boy Crudup, Smokey Joe Whitfield and many, many others will testify. Following one session for the Behari's Modern label, Parker was signed to Duke Records which by then had been taken over by Peacock of Houston. For years the records of Junior Parker were excellent downhome blues, but during the past two years the powers that be have turned his attention away from the unrewarding, that is from the financial aspect, blues market towards the 'pop - R & B' market and his records have of course suffered as a consequence. Instead of an exciting blues of 'Mother In Law Blues' and 'That's Alright' (who else could have turned out such a great version, after the wonderful Jimmy Rogers' original?) and others, we have 'mawkish' popular - influenced songs, the like of which do not befit an artist of Little Junior's calibre. Let us hope we have not heard the last of Little Junior Parker, blues singer and harmonica player extraordinary, for his departure will leave a huge gap in the already rapidly dwindling field of adequate blues singers. A tentative discography of Little Junior Parker's records follows. Any additions will be greatly appreciated!

Little Junior's Blue Flames featuring Little Junior Parker (vcl) with Bill Johnson (el-gtr.), piano, base & drums. Memphis 1950.

U 77	Feelin' Good	Sun 187
U 78	Fussin' & Fightin' Blues -1	-
U 88	Love My Baby	Sun 192
U 89	Mystery Train - -1	-

(-1 denotes tenor sax. added)

Little Junior Parker (vcl) & The Blue Flames. Memphis c. 1950/1

MM 1809	Your My Angel	Modern 864
MM 1810	Bad Women, Bad Whiskey.	-

On the following Duke numbers, 1 denotes acc. by Bill Johnson's Blue Flames, 2 - and his orchestra. 3 - and his combo. 4 - acc. by Bill Harvey' Orch. 5 - acc by Al Smith Orch. 6 - and his Band.

August 1952 on.

Little Junior Parker (vcl & hca - when played)

ACA 2724	Dirty Friend Blues	1	Duke 120
ACA 2725	Can't Understand	1	-
ACA 2723	Please Baby Blues	1	Duke 127
ACA 2726	Sittin' Drinkin' and Thinkin'	1	-
ACA 2905	Backtracking	1	Duke 137
ACA 2906	I wanna ramble	1	-
ACA 3101	Driving Me Mad	2	Duke 147
ACA 3102-1	There better not be no feet	2	-
FS 3002-1	Mother-in-Law Blues	4	Duke 157
FS 3003-1	That's My Baby	4	-
FS 3016	Dolly Bee		Duke 164
FS 3017	Next Time You See Me		-
FR 3024-3	Pretty Baby	3	Duke 168
FR 3025-2	That's Alright	3	-
OV 3042	Peaches	5	Duke 177
OV 3043	Pretty Little Doll	5	-
FR 3056-3	Wondering	3	Duke 184
FR 3057-3	Sitting And Thinking	3	-
FR 3062-x	Barefoot Rock	3	Duke 193
FR 3077	What Did I Do	3	-
	Sweet Home Chicago		Duke 301
	Sometimes		-
FR 7004	Five Long Years	6	Duke 306
FR 7005	I'm Holding On	6	-
FR 7010	Blue Letter	6	Duke 309
FR 7011	Stranded	6	-
	Dangerous Woman		Duke 315
	Belinda Marie		-
	You're On My Mind		Duke 317
	The Next Time		-
	That's Just Alright		Duke 326
	I'll Learn To Love Again		-
	Stand By Me		Duke 330
	I'll Forget About You		-
	Driving Wheel		Duke 335
	Seven Days		-
	How Long Can This Go On		Duke 341
	In The Dark		-
	Annie Get Your Yo Yo		Duke 345
	Mary Jo		-
	Sweeter As The Days Go By		Duke 351
	I Feel Alright Again		-
UV 7118	Foxy Devil		Duke 357
UV 7119	Someone Somewhere		-

Parker has been featured on two Duke LP's :
 - Duke LP 72 - 6 tracks - 6 - by Bobby Bland
 Duke LP 76 - 'Driving Wheel'

Presented Below is the first of what is hoped to be a series of discographies of Gospel artists & groups. If any interested reader has a discography or article on any artist or group that they would like to see published, send it to me at the address given below and we'll be pleased to publish it.

The Staple Singers

The Staple Singers consist of :- Roebuck Staples (leader), Mavis Staples, Yvonne Staples, Purvis Staples and Cleotha Staples. In addition Roebuck also plays guitar on most of the records listed below. It is presumed that all the above singers are present on the records listed.

The Staple Singers.		Chicago c.1950
No details.	Won't you sit down	United 165
	Didn't It Rain Children	-
vcl. acc. Roebuck Staple (gtr)		Chicago 1/11/55
55-349	Each Day	Veejay unissued
55-350	So Soon	-
55-351	If I could hear my mother pray	VJ 169, LP 5000
55-352	God's Wonderful Love	-
55-353	Calling Me	- unissued
55-354	I've got a new home	-
add Paul Gussman (d)		Chicago 11/9/56
56-527	Uncloudy Day	VJ 224, LP 5000
56-528	I know I got Religion	-
56-529	Come On Up	unissued
56-530	Let Me Ride	VJ 846, LP 5000
Gussman out.		Chicago 22/3/57
57-651	Swing Low	VJ unissued
57-652	On my way to heaven	VJ 866, LP 5000
57-653	Old Sand Mark	unissued
57-654	I'm Coming Home - Pt.1	VJ 846
57-655	I'm Coming Home - Pt.2	unissued
add Al Duncan (d)		Chicago 9/1/58
58-822	I Had A Dream	VJ 856, LP 5000
58-823	Help Me Jesus	-
58-824	Low is the way	VJ 866, -
58-825	I'm Coming Home	-
58-826	This May Be The Last Time	unissued
The Famous Staple Singers (no details)		c 1958
	Low is the way	Gospel 1011
	Since He Lightened My Heavy Load	-
vcl. acc. Roebuck Staples (g) Al Duncan (d)		Chicago 8/1/59
59-1054	I'm Leaving	VJ 870, LP 5000
59-1055	Goin' away	-
59-1056	So Soon	VJ 881
59-1057	I'm So Glad	unissued
Marshall Thompson (d) replaces Duncan.		Chicago 19/8/59
59-1244	Downward Road	VJ 881
59-1245	Pray Low	unissued
59-1246	Good News	-
59-1247	Days past and gone	-
Duncan replaces Thompson.		Chicago 20/1/61
61-1759	Born in Bethlehem	VJ LP 5014, Stateside
61-1760	Stand By Me	- SL10015
61-1761	I've been scorned	-
61-1762	Sit Down Servant	-
61-1763	Two Wings	-

61-1764 Swing Low VJ LP 5014, St.SL10015
61-1765 Calling Me - -

as last. Chicago 1961
The Day is Passed and Gone VJ LP 5014, St.SL10015
Good News - -
Let's Go Home - -
This May Be The Last Time - -

N.B. VeeJay LP 5000 is also on French Top Rank RLP 101.
Both are entitled 'Uncloudy Day'.
VJ LP 5014, Stateside SL10015 entitled 'Swing Low'.

vcl. acc Roebuck Staples (g) unknown organ, dr. New York c.1961
The Saviour Is Born Riverside REP 3220
Oh Little Town of Bethlehem - -
Joy to the World - -
Wasn't that a mighty day - -

vcl. acc Roebuck Staple (g) Leonard Gasken (b) Joe Marshall or
Gus Johnson (d) New York 20/21st
Feb. 1961
Hammer and Nails Riverside 4518, RLP 3501
Gloryland - -
Everybody will be happy - -
Hear me call here - -
Nobody knows the trouble I've seen - -
Great Day - -
I'm willin' Pts. 1 & 2 - -
Do You Know Him? - -
New-born Soul - -
A Dying Man's Plea - -
New Home - -

RLP 3501 entitled 'Hammer and Nails'. In addition to the above
the following were also issued but I lack details of them :-
VeeJay LP 5008 'Will the circle be unbroken', Gospel MG 3001.
Several tracks appeared on the Vee Jay LP 'Sunday Morning'.

Additions and corrections very welcome, and should be sent to
24, Bodley Road, Littlemore, Oxford. With acknowledgements to
Derek Collier for much of the VeeJay information.

Our future programme includes the publishing of several discographies of popular blues singers, which have been previously published but are now dreadfully out of date. This is always a problem with current performers, but we have much new information on their older recordings. At present under revision is the fine Muddy Waters discog. by Mike Leadbitter & Wolfie Baum, also Howlin' Wolf and Rice Miller. If you've any information please send it to us as soon as possible. Mike and John Broven are in charge of operations and would like to hear of other artists you'd like to see published.

Miss Janet P. Kenney is studying Negro Spirituals and Work Songs. She'd like to hear from others with similar interests. Write to Janet at St. Margarts Hostel, Blue Coat School, Metchley Lane, Birmingham 17.

We hear that Mercy Dee Walton, the magnificent Arhoolie blues singer and pianist, has died recently. No details yet.

First of the Alfred Hitchcock films on Independent Television, 4th April, featured well known folk singer-guitarist Barbara Dane, in a brief club-scene. The film also had James Mason....

Fine new Library of Congress LP - AFS L59 - has one side of hollers and spirituals. Side 2 features William Brown, David Edwards, Willie Blackwell and SON HOUSE. Price 5-40 dollars plus post. Dear but very worthwhile. From L.O.C. Washington 25,

All these albums are from the Modern/RPM inc. labels. They are obtainable quite easily in Europe - we usually pay 15/- plus tax. At this price any or all are worth having. Recording quality varies but the music is good. In addition to the below there is available about 8 albums by the very popular B.B.King, and LP's by Jimmy Witherspoon, Jimmy Beasley, Pee Wee Crayton & Roosevelt Sykes. Also several collections but these, in my experience should be avoided at all costs.

Smokey Hogg

(CLP 5226)

One of the best on the label. The late Andrew Hogg was a very versatile performer and this album shows many facets of his unusual style, both singing and guitar-playing - he also played piano but not here I imagine. Backed by a fine rhythm group and a rollin' pianist he makes his jerky way through 11 blues, mainly familiar but all given his unique treatment. Many are previously unissued and heard here for the first time. Of special interest is the Kokomo Arnold-flavoured 'Look in your eyes pretty mama'. A fine LP. A must at the price.

Howlin Wolf

(CLP 5240)

Another fine package, featuring Wolf's roaring vocals his mouth-harp (not heard nowadays) and the combined talents of guitarists Willie Johnson & Pat Hare, and an anonymous rockin' piano. Outstanding are 'Moanin at midnight' and 'House rockin' boogie'. Not up to his Chess numbers for balance and sheer force but if anything musically superior. These are among his earliest recordings and this album should not be missed. Powerful stuff.

Elmore James

(CLP 5168)

The only album available by this very popular artist, from his old Flair 78's. Featured is Elmore's distinctive guitar stylings an adequate rhythm section and, on a few, saxes. Several variations of his famous "Dust my Broom" are included, the best being the first track "Dust my blues". The slower numbers are equally good, and although there are some low spots, this album is very worthwhile.

Possibly the greatest post-war blues singers are Lightnin' Hopkins and John Lee Hooker. Despite at times, gross mismanagement, both have always shown great originality, a quality too seldom found in their contemporaries. Both are represented on Crown.

Lightnin' Hopkins

(CLP 5224)

A great collection from the Bill Quinn cuttings for Goldstar - one of Lightnin's best periods. Several of his usual repertoire are here, two fine tracks being 'Jake Head Boogie' and 'Santa Fe'. Throughout the album Hopkin's guitar playing is at it's magnificent best. Unreservedly recommended. For good measure, an unknown track 'Just sittin down thinkin' is included. Anyone know who it is?

John Lee Hooker

(CLP 5157)

This covers Hooker's earliest recording career, and includes some of his finest work. Pity is, the reproduction, never wonderful on Crown, is here at it's dreadful worst - sub low-fi. In spite of this, numbers such as 'Hobo Blues', 'Sallie Mae' & 'King Snake' keep their poignancy. Also included are fine versions of 'House Rent Boogie' and 'Anybody seen my baby'. If you can bear the distortion, buy it.

(CLP 5232)

The second album covers his later Modern stuff, featuring accompanists Otis Finch, Boogie Woogie Red and the redoubtable Tom Whitehead. Many are previously unissued and rocking versions of 'Let your daddy ride' & 'Hug and squeeze you'. One of the two solos is a brilliant 'Rock me mama'. Also included is a track by Eddie Kirkland. Each LP features one of the unusual tracks J.L. made with Buddy Johnson (organ). Another excellent package.

What they said ! - information from artists who toured Europe with the 'Folk Festival'
from Wolfie Baum

T-BONE WALKER

T-Bone claimed to have taught Ray Charles to play blues. Ray is supposed to be on some of T-Bone's records and vice-versa. He claimed to have composed MARY ANN, and plays on this, DONT YOU KNOW BABY and others. The harmonica on PLAY ON LITTLE GIRL is played by Junior Wells, with Muddy Waters at the time. The rest of the band were Muddy's boys too, but T-Bone can't remember who.

SHAKEY JAKE

Shakey says he played with Muddy Waters and is on FORTY DAYS and FORTY NIGHTS, I WANT YOU TO LOVE ME and others. He thinks Little Walter is on MANISH BOY and YOUNG FASHIONED WAYS. Little Walter, he said, didn't record much with Muddy after the success of JUKE. Shakey and Walter are good friends. Apparently Walter doesn't have a regular band as no-one wants to stay with him!

Magis Sam (Sam Maggett) is Shakey's nephew. Shakey says he's very young and very talented, but he's a bad boy. He's on records by Freddie King, Jackie Wilson and Brook Benton. One of his favorites is Sonny Boy Williamson.

JOHN LEE HOOKER

Asked about Howlin' Wolf drinking excessively, John replied : I can't believe there are such rumours. Wolf is a most serious and responsible person. Most of the other bluesmen - including myself, drink more than Wolf. Jimmy Reed is always in trouble because of his drinking.

He also said that Chuck Berry is in jail right now. He doesn't know why but thinks it's to do with a white girl.

Both he and Shakey wish to stay in Europe. Shakey hopes to bring Jimmy Lee Robinson with him. (Jimmy's a nice guitarist who has been with Jimmy Reed -Ed.)

From Lenny Gill of the Music Information Service, Bolton, who interviewed Willie Dixon in Manchester, and was told that :

I am the A & R man for both Chess and Checker.

Any bass on recent Chess/Checker records is me.

Pianist on ALL Muddy Waters, Howlin' Wolf, Little Walter, and Sonny Boy Williamson records featuring piano is Otis Spann.

Otis does not play for Bo Diddley or Chuck Berry. Frank Kirkland is no longer with Bo Diddley, but Jerome Green is.

Chuck Berry's combo consists of Berry (vcl.gtr) Johnny ? (rhy. gtr) Lafayette Lee (p) Willie Dixon (b) Fred Beelow or Fred Coleman (d)

Note: Fred Coleman's name was given to Lenny in an interview with Sam Cooke's guitarist Cliff White.

Lafayette Lee also plays with Bo Diddley. Johnny ? is a young man from Chuck's home town St. Louis.

Although in jail (for the fourth time) Chess have signed Berry to another five-year contract.

XXXXXXXXXXXXXXXXXX

The Editor would like to hear of any other interviews members and readers may have had, with any artists.

XXXXXXXXXXXXXXXXXX

A plea from Mike!

If anyone has information on these labels please send it in soon to help us with listings and discographies.

Combo, Sun, Hollywood, Bullet, Zynn, FaisDoDo, Money, Paradise.

Anyone know of the connection between Flip & Sun, if there is one. Anyone got a Flip listing?

Mike LeadbitterRapid ReviewsSingles

Joe Bonsall Promise You Broke (G1123A) Goldband 1123
I'm Leaving (G1123B)

Fine cajun. Joe's accordian work is backed up with violin, el. gtr. and bass, and drums. Joe and Bobbe Caswell handle vocals.

King Ivory Lee Rockin' in the coconut top (ACA3657) Trey 1003
Fuss too much (ACA3658)

Rockin' is a common jump number with banal lyrics, but fuss is quite good slow blues, with piano, presumably by Ivory. Sax and rhythm accompany.

Big Walter & his Thunderbirds It's how you treat me (ACA4379) Myrl 406
Feelin' a little Worried (ACA4380)

Two hot sides by veteran Walter. His vocals and novel organ sounds, on these medium-pacers, are helped out by a capable combo. Sax and guitar solos very good.

Floyd Dixon Daisy (ACA4438) Dodge 807
Opportunity Blues (ACA4439)

Two blues here, in oldtime tradition, by another veteran. Floyd's nice vocals and piano are backed by a nice combo.

Guitar Jr. Roll Roll Roll (G1068A) Goldband 1068
Broken Hearted Rolling Tears (G1068B)

Roll is a fast blues in the Jimmy McCracklin style. Tears is a slow beater in Domino fashion. Both well done. Sax and rhythm accompany. Better than average.

Big Chenier Let me hold your hand (G1051A) Goldband 1051
Please try to realize (G1051B)

Clifton Chenier's uncle sings lustily to his strong guitar work. A fast Bslow. An excellent record. Rhythm only support.

Al Smith I love her so (G1092-1) Goldband 1092
If I Don't See You (G1092-2)

Two blues. Nothing special but pleasant listening. Al vocalises through two medium fast numbers, aided by his fine harmonica.

Hop Wilson Broke & Hungry (ACA3655) Goldband 1078
Always be in love with you (ACA3656)

Two brilliant sides by this littleknown Houston artist. Hop plays hawaiian guitar and uses it very effectively behind his strong singing. Sax and rhythm accompany. Harp heard on Always.

Clarence Garlow No No Baby (GF1199A) Folk Star 1199
I Feel Like Calling You (GF1199B)

A magnificent disc! No No is fast and quite nice but it's the flip that KO's. Garlow's superb vocals and guitar work head an unusually relaxed session. Continual shouts and cries are heard pianist and drummer who back up.

Cleveland Crochet Sugar Bee (S1055) Goldband 1106
Drunkard's Dream (S1056)

This record is a classic! Sugar Bee was a very big hit Stateside. Singer is a guy named Jay Stutes, whose hysterical shouting vocals and powerful steel-guitar make this, cajun cum R&B disc, into a master performance. Crochet is heard only briefly on Dream for a short violin solo. Roaring accordian backing by Shorty Le Blanc.

-O-O-O-o-o-o-O-O-O

The above records are obtainable from:

Stan's Record Shop, 728 Texas Street, Shreveport, Louisiana.

The Music Mart, 2823 Johnston, Lafayette, Louisiana.

Singles on most other labels obtainable from:

Ernie's Record Mart, 179 Third Avenue North, Nashville 3, Tenn.

Randy's Record Shop, Gallatin, Tennessee.

(U-11837)	Little Brown Bird	Muddy Waters	Chess 1839
(U-11836)	You need love		

Following two dissapointing releases lately, "Messin' with the man" and "Muddy Waters Twist", Muddy returns to top form with this pair. 'Bird' is an appealing number, representing yet another step from the early days; gone is the harsh earthy voice accompanied spasmodically by expressive guitar playing. Here instead is a smooth vocal in front of a band led by organ and electric guitar. with an unobtrusive saxophone section and rhythm. Some may deplore these urban influences but Muddy's been in Chicago some twenty years now. With good blues releases all too rare nowadays this one is a must for the discerning collector. 'You need love' lacks in comparison but this Willie Dixon song makes for a good coupling.

(2224 A)	I'm Warning you baby	Lightnin' Slim	
(2224 B)	Wintertime Blues	Excelllo	2224

From Jay Miller's studiod comes yet another fine record by Lightnin' Slim, accompanied by Bobby McBride (bs-g) Warren Storm (d) and Lazy Lester. 'Warning' is an up-tempo number reasonably good but not outstanding. 'Wintertime' however is Slim at his excellent best. Here is yet another case of a woman leaving for another man, leaving Lightnin' to reflect, 'wintertime done rolled around; and here I am again all by myself', supported by Lester's wailing harmonica, and the low heavy rhythm. One of the top exponents of 'downhome' Lightnin' Slim seems to go on, and on, and on.....

(U-11804)	When my left eye jumps	Buddy Guy	Chess 1838
(U-11902)	The Treasure Untold		

Buddy Guy, a grossly under-rated, or should I say unpublicised singer from Chicago, is similar in styling to B.B.King. Perhaps due to the abundance of Chicago bluesmen, he has gone unnoticed but his records cannot be ignored. This is his fifth single for Chess and compares favourably with the others. 'When my left eye jumps' is an excellent slow blues, showing Buddy in a decidedly confused state of mind. 'Treasure' is based on the Adam & Eve theme and is an unconventional number with unusual rhythm patterns. A nice record.

"Rhythm & Blues"

(IM-5331)	Bitter Pill	Jimmy McCracklin	
(IM-5332)	Head Over Flip	Imperial	5892

McCracklin has recently been signed to the Hollywood Imperial label, and this is his first for them. Most of Jimmy's records have been produced by Bob Geddins 'f Oakland, who in turn has leased them to various companies for national release, and this sounds very much like one of them. Not one of Jimmy's best efforts, but still head and shoulders above most of the rubbish we are tolerating these days. 'Pill' is a vehicle for some of Mac's phsycological views and is much in the vein of his ArtTone hit 'Just got to know'. Production is taut but the band lets go at one point on 'Bitter Pill'. Flip is faster but very ordinary. On both sides Jimmy plays organ, not his usual piano.

Delmar Records

is the name of Bob Koester's label. Two fine blues albums have appeared on it, by Big Joe Williams and Sleepy John Estes, two of the all time great blues singers. Even Chris Strachwitz, with a Big Joe LP out on Arhoolie, says this is the best new album for years. Write to 439 Sth. Wabash Avenue, Chicago 5, Illinois, or get it from your specialist. U.S. price 4.98 dollars

New U. K. releases

As promised in April, comes the first on the Pye R & B label. The first batch, as might be expected, is rather unimaginative, play-safe with some old favorites. However a start has been made. The two LP's in the issue are by Chuck Berry and Bo Diddley and contain most of their best-sellers. Nos NLP 28024/5 respectively. The other issues are four singles by Diddley, Sonny Boy Williamson, Howlin' Wolf and a chap called Cyril Davies. The Bo Diddley is the usual stuff (7N 25193) and I've no room for more comment. The Williamson is his latest Checker effort 'Bye Bye Bird' and 'Help Me' (7N 25191). Following recent tradition an organ is included but this is a reasonably good disc. Considerably older and the best of the bunch is Howlin' Wolf's 'The way you treat me' and 'Im not superstitious' (7N 25192). One of the finest around today he doesn't dissappoint on these. The other, by Mr. Davies does not warrant discussion being one of these things we're getting hurled at us from Britain of late. Having recently been told from many directions that Eaglin is a no-account copyist, it is easy to sum up this for oneself. (7N 25194) Anyhow we hope that these enjoy the best of sales, as, if they do, Pye promise to issue many more. Chess/Checker have some good blues out by Little Walter, Buddy Guy Lowell Fulson, and others. Another that should do well if they issued it is The Megatons 'Shimmy shimmy walk'. In spite of the title one of the best in it's idiom for some years. Here's hoping! Another new album on Realm is the Time LP 'Riot in Blues' cunningly retitled 'Ray Charles in R&B Greats'. At 22/6 an excellent buy. Good old Oriole. More next time about this.

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BLUES UNLIMITED

THE JOURNAL OF "THE BLUES APPRECIATION SOCIETY"
EDITED BY SIMON A. NAPIER

1/6

Number One

April 1963

This is the first of what we hope will be many issues of our magazine. When, last May, we founded the "Blues Appreciation Society", our ultimate aim was the publishing of just such a magazine, as one seemed badly needed in this now increasingly popular field. It will be published at about 5-weekly intervals, and future contributors include John Godrich, Doctor H. R. Rookmaaker, Derek Collier, Henry Vestine as well as the writers in this issue.

Our 'B.A.S.' activities will carry on as before, in conjunction with this magazine. Ideas for improving our service are still very welcome and will receive our closest attention. We hope to salvage many of the fine ideas laid down by Max Vreede's original society, and further details will be published here.

We need good feature articles, discographies, criticisms and reviews. News of what's happening blueswise your way. Anything topical constructive and interesting. Don't be lazy. Write it.

Let us know what you like, and, more important, what you don't. Your opinions matter. If you don't write, we don't know. However we do hope you'll find something of interest here, and will continue to do so.

Finally, on behalf of the 'B.A.S.' staff and myself, I'd like to thank all those who have advised, encouraged and helped us in any way, these last few months, without whom there would be no 'Blues Unlimited'.

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Errata.

Page 4 - line 3 - read at the end " and he suffered from....."
Page 8 - Paragraph 2 - line 21 - read "a blues of the calibre of
'Mother-in-law Blues'"