

The YAZOO REVIEW

Hello,

Welcome to our first issue of The Yazoo Review. Hopefully, you will find a combination of indepth reviews as well as great prices for purchasing albums, cassettes, compact discs, videos, books. This first issue is to give you a taste of things to come. We do not intend to be a source for ALL blues albums. There are just too many available. But rather we will offer the cream of the crop and keep you abreast of new and exciting releases.

Our initial complete listing has over 500 albums. We have highlighted various artists and subjects in the Review and these articles should give you information and a feel for each album. We have gathered some of the finest writers in blues music to contribute their ideas and insights. Chris Smith, Neil Slaven and Ray Templeton are three of the most respected names in blues critique. After each introductory paragraph to a subject you will find the author's name. He has written all the reviews in that area unless another writer's name is included.

Our prices are the lowest available especially when taking advantage of our SPECIAL OFFER. You can choose ANY four albums or cassettes and purchase a fifth for \$1.95. A similar offer applies to compact discs but in this case the fifth CD would cost \$3.95. You can mix CD's/cassettes and albums for your four albums and in this case the fifth must be an album or cassette for \$1.95. You can order as many albums as you wish. Please consult our order form for complete details.

KING OF THE DELTA BLUES — THE LIFE AND TIMES OF CHARLIE PATTON by Stephen Calt and Gayle Wardlow has finally been published! It is an important and provocative study into the life and music of the great delta blues singer. You can order your copy for \$14.95 plus postage/handling. If you are ordering from the USA and purchasing other records or videos we can send you the book postpaid. All overseas customers should check the postage/handling rates listed.

The 78 **QUARTERLY**, Volume One — No. 3 is available. This only took 20 years to follow after No. 2! It is a 78 page magazine packed full of fascinating historical information and printed on high quality paper. I'm sure you will enjoy this.

We are introducing a series of classic jazz videos that we highly recommend. These have rare and interesting footage from some of the greats in recorded jazz. We will be adding to this area over the next issues.

We have over 100,000 names that have accumulated over the last 20 years in the Yazoo files. Obviously some of these are long out of date. We need to clean up this list. If we hear back from you we will put you on all of our future mailings.

Enjoy,

STEFAN GROSSMAN

THE MEMPHIS SOUND

For historians of black American music, the city of Memphis occupies a uniquely pivotal position, having nurtured important figures as diverse as the songwriter W.C. Handy (composer of "St. Louis Blues") and B.B. King (whose earliest recordings were made there). The city's geographical location helped to mold its music — as well as a large settled population, with its urbane predilection for jazz and ragtime sounds, it played host to migrants from Louisiana, Arkansas and especially Mississippi, which lies just to the south, who brought the earthier influence of folk music and country blues. The result was a thriving and eclectic blues scene embracing solo artists like Furry Lewis with his cleverly arranged guitar accompaniments, the dazzling guitar interplay of duettists like the Beale Street Sheiks and the raucous dance music of bands like Canon's Jug Stompers. While none of these musicians ever occupied as prominent a place on the world stage as Handy or King, their records serve as a reminder of the kind of musical context and influences that lie behind the big names, and they made plenty of fine music in their own right.

Ray Templeton



MEMPHIS JAMBOREE . . . 1927-36 Yazoo 1021 (Album only available \$6.95)

Delving further into the Memphis scene of the late 1920s and early '30s, this anthology focuses on the work of Memphis Minnie, who has four tracks under her own name and plays an important part on another by Kansas Joe McCoy. She is especially spotlighted on her solos: "Drunken Barrelhouse," featuring a stunning accompaniment that runs a whole gamut of guitar devices — finger slides, hammering, bent notes on the off beat, trills, treble runs and a bouncy alternating bass, and "Tell On Me" with its heavy thumb work and ragtime picking. With McCoy she is no less effective, playing fast and driving on "Joliet Bound" and riffing strongly against his steady bassing on "Soo Cow Soo." On his

own, Kansas Joe eschews the bouncier dance beats of the duets for a harder rhythmic base with a vocal to match and Yank Rachel also favors a more downbeat blues sound, adding extra bite to the doomy atmosphere by snapping the strings in an inventive solo break.

Jim Jackson doesn't actually appear on his "Jamboree," a novelty record with talking and playing from Chicago-based Tampa Red and Georgia Tom, which seems a bit of a waste of time on a Memphis anthology. Also perhaps questionable is the inclusion of Sam Townsend — even the sleeve note seems uncertain as to whether he belongs here — but his pleading, personal lyric does have an unusually poignant appeal and his basic strummed accompaniment is enlivened by some rather nice fancy runs. These are minor problems, in any case, and the inclusion of the good selection of Memphis Minnie tracks is enough to guarantee that this is an especially appealing anthology.



FRANK STOKES
Creator Of The Memphis Blues
Yazoo 1056
 (Album only available \$6.95)

Frank Stokes made some records on his own, but he recorded mainly as a duet with Dan Sane — “The Beale Street Sheiks” — and examples of both make up this collection. The Sheiks’ recordings in particular are fascinating for the close interplay of the two guitars, Stokes laying down the beat with a bouncy, snapping finger-style and Sane carefully placing single-string runs across it. The latter uses a range of clever devices to give an exciting boost to the dynamics of the songs — like doubling the time of Stokes’ guitar line on “Nobody’s Business,” or coming in strongly behind the end of his vocal lines on “Unnamed Blues” and “It’s A Good Thing.” The solo “Won’t Be Long” provides a good focus for Stokes’ own instrumental skills, managing to combine a strong rhythm with some lovely delicate picking.

The regularity of the rhythms suggests that the primary function of this music is for dancing, but Stokes had an especially good line in humorous lyrics on numbers such as “You Shall,” “Mr. Crump,” and “Chicken,” and the melodies are always strong too. Commentators on Stokes’ music, such as the one on the comprehensive liner note here, tend to emphasize the fact that he was older than most other bluesmen who made records. Indeed, his repertoire with its strong touches of ragtime and songs from both the folk and vaudeville traditions, does hark back to an earlier era — few of the songs here conform to the standard AAB blues format that was becoming so popular around the time these records were made. This adds an interesting historical dimension to the album, but its main appeal lies in the fact that it makes such entertaining listening.

NOAH LEWIS and JED DAVENPORT
Memphis Harmonica Kings . 1929-30
Matchbox 213
 (Album only available \$8.95)

Noah Lewis got work with the medicine shows by playing two harps at once, one with his nose, but, despite the showmanship of “Chickasaw Special”, with its conventional catalogue of train effects, his playing is generally subtle and thoughtful, rather than presenting the flashy effects that might be expected of a man whose job was to drum up an audience for the sellers of patent medicines. The solo “Devil In The Woodpile”, transferred from the fiddle, mixes beautiful diatonic chords, their dynamics very subtly shaded from loud to soft, with wordless falsettos, possibly in imitation of panpipes. “Like I Want To Be”, also a solo, is also based on chordal, concertina-like playing, with the chords reducing themselves to single harmony notes, held with very powerful blowing until the harmonic tension created is resolved at exactly the right moment.

FURRY LEWIS
In His Prime 1927-1928
Yazoo 1050
 (Album only available \$6.95)

Furry Lewis enjoyed considerable popularity in his latter years, although by that time his musical skills were unfortunately deserting him. This album represents a deliberate attempt to spotlight the recordings he made in his youth when he was at the height of his instrumental, vocal and imaginative powers. He was clearly an artist who took pride in his work, with each number carefully worked out and using a guitar arrangement that seems especially suitable for the song. Thus he needed to call on a range of styles and the accompaniments here are full of ideas and energy: “Jelly Roll” creates a hard-driving rhythm with fast fingerpicking and heavy, descending basses; “Falling Down” has a strummed base on which he lays down dexterous single string runs; the resignation and despair of “Come Home” are underlined by some clean, crying bottleneck between vocal lines. On “Everybody’s Blues” he tries another tack altogether, with a relaxed, swinging strum behind a trilling lead mandolin.

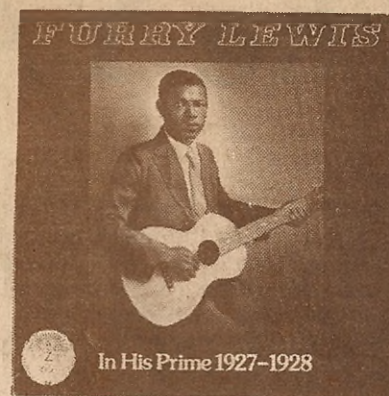
The lyrics are always interesting too, from the evocative imagery of “Turn Your Money Green” to the extraordinary surrealism of “Bedbug”; where most blues singers might use the

FRANK STOKES’ DREAM
The Memphis Blues 1927-1931
Yazoo 1008
 (Album only available \$6.95)

The rich musical mixture that went to make up the Memphis scene, encompassing ragtime and vaudeville influences as well as blues, is well illustrated on this lively and enjoyable anthology. It’s interesting to note how many of the tracks feature guitar duets, and how that ostensibly limited format could be used to such varied and interesting effect. Frank Stokes and Dan Sane create a counterpoint rhythm with the former’s steady dance beat and the latter’s single-string bass runs — it’s particularly effective on “Last Go Round” where Stokes throws in some lovely singing bent notes. Pet and Can enhance Pearl Dickson’s strident vocal with some

Lewis’s sides with his jug band feature his own mournful singing, except on “Selling the Jelly”, where the raucously bawdy female singer Van Hunt takes over. If one knows his work with Gus Cannon, it’s no surprise that Lewis’s tone is predominantly sad — “Bad Luck’s My Buddy” could stand as his motto — and the presence of Sleepy John Estes, also known for “crying the blues”, on guitar seems altogether appropriate. The simple accompaniment provided by Estes, Yank Rachel’s mandolin and Ham Lewis on jug throws the focus where it belongs, on the leader, and Lewis’s combination of controlled dynamics, euphonious chording and melodic invention is rightly described as “without peer” by Paul Oliver.

Jed Davenport was also hot stuff on the french harp, but his musical personality was very different from Lewis’s, and much more extrovert. Rather confined by his role as accompanist to Too Tight Henry’s lugubrious singing, he becomes livelier on two covers of piano hits of the day, playing the melody of “How Long” in a highly vocalised style, and reproducing the left and right hand contrasts of “Cow Cow Blues” on the harp with great elan. It’s the six



bedbug idea for a verse or two, Lewis develops it throughout the whole song, each verse becoming more and more hilarious and bizarre. “Kassie Jones” employs a fascinating and very effective anecdotal narrative technique, in which short scenes from the story appear in a kind of impressionistic collage, to a steady, regular accompaniment that evokes the railroad context of the tale.

A good set of liner notes with plenty of biographical data and analysis of Lewis’ repertoire and playing styles, round off a very satisfying collection.

lively, busy picking while Vol Stevens, who plays second guitar to Will Weldon, concentrates more on badinage, calling out humorous comments between the singer’s lines. Memphis Minnie’s “Frisco Train” is carried mainly by her rich vibrato vocal and a good, swinging rhythm, but a couple of years later on “Junk” she and Kansas Joe seem to have perfected an integrated style based on close-timed picking in octaves and harmonies.

Noah Lewis contributes a solo harmonica piece whose sinuous rhythms are interspersed with beautifully-timed falsetto whoops, and he also appears leading a relaxed but inventive instrumental by Cannon’s Jug Stompers. The city’s flourishing jug band scene perhaps merits more than a single track, but apart from that this is a fairly well-rounded picture of the Memphis blues during a short but enormously creative period.

titles with the jug band that are his monument. Not least the roaring “Beale Street Break-down”, with fruity jug underpinning a fiddle and harmonica battle taken at ferocious speed, Davenport “hitting notes that perhaps many harp players only dream about” (Richard Metson) while the fiddler makes some spectacular melodic leaps. The other titles are less exhibitionist, though “Piccolo Blues”, where Davenport imitates that instrument at the top end of the harp, was obviously a party piece. The two titles with vocals are Kansas Joe/Memphis Minnie songs, on both of which Joe sings, with Minnie harmonising one and Davenport the other, while “The Dirty Dozen” is an instrumental version of a number Joe and Minnie were to record later under their own names, again with very vocalised harp. It’s been plausibly suggested that Vocalion were trying to latch onto the Memphis Jug Band’s popularity, but the tightly integrated performances here could only be the work of musicians who played and rehearsed together. The results give as good an idea of what it was like to be at a picnic or party in the Memphis of those days as we are likely to get, and are still great fun after more than 50 years.

Chris Smith



BLIND BLAKE

Ragtime Guitar's
Foremost Fingerpicker

(Yazoo 1068)
(Double album/cassette \$9.95)

Fifty years after his death, it is still Blind Blake against whose standards present day fingerpickers are judged. At the pinnacle of his considerable popularity in the 20's, Blake was widely admired for his fluid, rhythmically inventive, and harmonically complex guitar playing. His ability to jump in and out of "stop time", double time, and lengthy single string runs know no equal. With this double LP, Yazoo has succeeded in presenting the essential Blake. As with its companion set on Blind Lemon Jefferson, Yazoo has through its vast library resources separated the wheat from the chaff in our effort to bring you only the best efforts of the artist. This is the only Blind Blake LP you'll ever need to own. It's his best!



78 QUARTERLY
Volume One - No. 3
(Price: \$6.95)

This fascinating 78 page magazine is edited by Pete Whelan (founder of Origin Of Jazz Library) and Stephen Calt (author of King Of The Delta Blues). This first issue (after a 20 year wait) includes articles on The Anatomy Of A Race Label; "Big Foot" William Harris; Collecting Ethnic; Gennett/Champion Blues; A Skip James interview plus many rare and historical photographs. The finest paper has been used in this deluxe magazine.

Postage: For USA customers we can include this postpaid if ordered with any records or videos. If ordered separately send \$1.85 to cover postage/handling. Overseas customers should add \$1.84 for surface mail and \$4.22 for airmail.



SKIP JAMES

The Complete 1931 Session
(Yazoo 1072)

(Album/cassette available \$6.95)

Of all Mississippi bluesmen, Skip James stands out as one of the most unusual. His use of rather odd, modal tunings lent a strange, even eerie atmosphere to his music, which was often also reflected in the lyrics. This album presents the complete results of his only pre-war session, a set of blues of remarkable power and beauty.

His finest moment is "Devil Got My Woman" — the guitar lines slow and deliberate, like cold fingers down your spine, the lyrics dark and satanic — but "Cypress Grove" with its underlying sense of menace, and "I'm So Glad" with its fast, intricate guitar playing, run it pretty close. In that company, it is almost startling to find some fine religious numbers, and there is still room left for James to demonstrate his undoubted, if idiosyncratic, skills on the piano.

King of the Delta Blues

The Life and Music of Charlie Patton

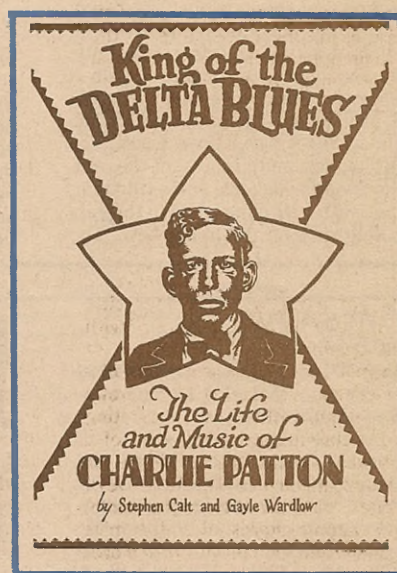
By Stephen Calt and Gayle Wardlow

Charlie Patton was a musical mesmerist who single-handedly ruled the gritty, turbulent world that was Delta blues. Long a legendary figure whose shadow can be seen in the music of rockers like Eric Clapton and the dramatic works of August Wilson, Patton comes alive in this illuminating treatment of his life and music. Using the first-hand reminiscences of three dozen cronies and contemporaries, **King Of The Delta Blues** combines analysis and adventure to arrive at a radically new understanding of blues and blues history.

John Fahey calls it "The best writing on Patton I've seen." We call it the best book on blues ever written, and a work that will give you a truly enlightened perspective on a much-misunderstood subject and a mythical blues figure.

More than mere biography, **King Of The Delta Blues** is a comprehensive tour of the little-known worlds of the Southern plantation, of the sordid barrelhouses and house "frolics" that were the metier of Patton and his contemporaries, and of the "race" recording industry in which black musicians were segregated. With uncanny discrimination, it also analyzes the ingredients that made Patton's art both lasting and revolutionary.

Rock Chapel Press **\$14.95**



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TEXAS BLUES

Perhaps not surprisingly, given the vast size of the state, it isn't so easy to point to something that can be confidently identified as a Texas blues style. However, some recognizable traits do emerge. One is a tendency for guitarists to use fast, intricate runs, whether played single-string as part of an overall rather rhythmically free approach or incorporated in a picking pattern with a regular repeated bass. Funny Papa Smith and Little Son Jackson are pre — and post-war examples respectively, of the latter approach, while the former was favored by Lemon Jefferson and Lightning Hopkins, the Texas blues' two biggest names and both intensely emotive singers and brilliantly creative guitarists. Other artists conformed to neither; Pete Harris, for instance, used steady rhythms but with a dampened staccato effect and he cut across them with a bottleneck, while Henry Thomas relied more on the emotive strength of his voice and the variety of his material. There was also a strong piano tradition with distinctive strolling bass figures — although some of the pianists, too, liked to use runs in the treble register. Texas piano isn't so well represented on these reissue LPs, but the quality and variety of the guitar players provides plenty of compensation and these recordings add up to a rich and fascinating musical legacy.

Ray Templeton



BLUES FROM THE WESTERN STATES
Yazoo 1032
(Album only available \$6.95)

Despite a broader-sounding title, this collection covers less ground than its companion Yazoo 1004, concentrating mainly on bluesmen from Western Louisiana and Texas. Little Hat Jones is the star of the show, his guitar-playing full of intricate and well thought out breaks and full sounding chords, on three tracks of his own and an accompaniment to the vocals of Texas Alexander — all the more remarkable for its close and congenial support of that singer's disconcertingly loose rubato delivery. Jones' playing, with its steady bass lines and regular picking patterns is a good example of what the sleeve note seems to propose as a Texas guitar style, also reflected in the tracks by Will Day, Otis Harris and Willie Lane, although each puts his own stamp on it — a bit of some persuasive thumb work or some fancy runs on the treble strings. No such commonality appears in the work of the Louisiana guitarists here — "Rab-

bit" Brown creates a rolling effect which suits beautifully the melodic cadences and reflective lyrics of "James Alley." Jesse Thomas' "Blue Goose" is a light-hearted, fluidly played rag and Oscar Woods' bottleneck playing, with its smooth, swinging rhythm is in stark contrast to the sparse construction and stinging slides of King Solomon Hill's "Bended Knee."

The overall picture is of a mainstream Texas style, with splashes of more individual approaches round about — the former providing the album with its central identity, the latter adding spice and variety. It was an especially nice touch to include Willie Lane's 1949 recordings (the rest span 1927-1936), which add to the interest with their suggestion of a robust and continuing tradition.

TEXAS BLUES

Arhoolie 2006

(Album only available \$7.95)

The Gold Star label of Houston issued a large number of records by locally-based solo bluesmen in the late 1940s and early '50s and this album pulls together a representative selection of its output in the field. Lightning Hopkins epitomizes the contemporary Texas guitar style, punctuating his songs with fast, single-string lead runs — free and spontaneous, like heavy emphatic speech, his musical inventiveness always the equal of his manual dexterity. Little Son Jackson also plays fast runs, but with a lighter touch and against a regular rhythmic background, producing a subtle yet forceful accompaniment to his songs. Leroy Ervin, Lee Hunter, and Thunder Smith represent the remnants of a once flourishing local piano tradition, a relaxed style, with a strolling effect in the bass and sudden flourishes on the treble keys. The



Little Son Jackson



Lightning Hopkins and L. C. Williams

first two play confidently and adeptly in the style, but Smith shows a little more adventure, his resourceful and flamboyant accompaniments nodding in the direction of ragtime and boogie-woogie. L.C. Williams is odd man out in that he sings to other people's accompaniments, but his voice had a distinctive aching quality which made it just right for the mournful slow blues he favored on record.

These solo and duet styles were already becoming archaic when they were recorded, as tastes moved more in the direction of Rhythm & Blues and rock 'n' roll. Add that to the fact that all of these tracks are of a high musical and emotional quality and it makes this album a superb document of a fascinating phenomenon — the last flowering of the Texas country blues tradition as a commercial product.

FUNNY PAPA SMITH:

THE ORIGINAL HOWLING WOLF 1930-1931

Yazoo 1031
(Album only available \$6.95)

Funny Papa Smith's guitar playing has enough characteristically Texas attributes — the steady, repetitive single-bass lines and regular picking, interspersed with runs on the treble strings — to make him as typical a representative of the style as you will find. He is at his best on "Howling Wolf" and "Hungry Wolf," with their slightly disturbing suggestion of lycanthropy, and "Seven Sisters," a detailed description of a voodoo experience. Perhaps if he had tapped this occult vein a little more he might have proved a very interesting artist, but as it is



there is rather too much sameness in his music. For one thing, he tends to rework the same basic tune over and over again with only slight variations, even in his duets with Dessa Foster and Magnolia Harris. His voice has quite an unusual accent, but it sounds rather cold and unemotional and this ultimately adds to the monotony. There are a couple of attempts to break the mold: "Honey works quite well as a dance number with a ragtime flavor but "County Jail" (whose melody is a version of the traditional "Careless Love") is a mess — the guitar is badly out of tune and he doesn't even seem to know the right chords. Other than that, it would probably be difficult to single out a truly bad track, but fourteen by Funny Papa Smith is just a few too many.

DON'T LEAVE ME HERE



THE BLUES OF TEXAS - ARKANSAS AND LOUISIANA
1927 - 1952

TEX-ARKANA-LOUISIANA BLUES

Yazoo 1004

(Album only available 6.95)

With a vast geographical constituency combining Texas, Louisiana and Arkansas (as well as including a few artists whose provenance is less certain) the compilers have allowed themselves plenty of scope for choice in this selection of guitar-based pre-war blues. King Solomon Hill is an artist of rare quality: his accompaniment uses slow fingered runs with carefully timed bottleneck touches which combine, to powerful and remarkably beautiful effect, with a perfectly controlled vocal falsetto. Blind Lemon Jefferson and Buddy Boy Hawkins also exhibit a ready command of timing and phrasing, although in entirely different ways, the former producing a fast-flowing finger-picked rag, tapping out the rhythm with his feet to add to the gaiety of the proceedings, the latter exploiting a full range of harmonies in a well constructed chordal accompaniment. Henry Thomas may not have achieved such instrumental proficiency, but his rich and melodious voice shows all the urgency and poignancy that makes him one of the most affecting of country blues singers.

Wonderful stuff — but it's too diverse an assortment to suggest anything very much as regards regional styles, although the anthology is presumably intended to work on that level. It's also a disappointment to find here the rather bland singing and plodding accompaniments of Six Cylinder Smith and though Sammy Hill's playing suggests a guitarist who is short of neither ability or ideas, his slurred vocal mannerisms undermine any emotional spark that might have made his records into something really special. None of this manages to spoil the album as a whole — there is too much of real pleasure and interest for that — but there's also a nagging feeling that it could have been better.

TEXAS BLUES — THE EARLY '50S Blues Classics 16 (Album only available \$7.95)

This expertly constructed anthology presents an exposition of an important period in the Texas blues, by using the two sides of the album to develop two parallel themes. Side one illustrates the fact that it was a time of transition, when the solo blues styles of previous decades were giving way to the louder, brasher sounds and better commercial possibilities of rock 'n' roll bands. Thus it begins with Smokey Hogg's solo "Penitentiary Blues" — a despairing lyric referring back to the early 1900s — delivered poignantly at a slow, narrative pace, and ends with Frankie Lee Sims' "Long Gone," featuring prominent drums and a distorted electric guitar alternating between rocking boogie bass runs and vigorous slashes of lead.

Side two is Lightning Hopkins territory, for paradoxically it was also a time when he, one of the most skilled exponents of the solo genre, was enjoying considerable success and when his influence — especially his characteristic guitar style with its fast and free lead breaks — was strong and widespread. He appears in person on a slow intense blues, as well as supporting

TEXAS BLUES

The Early '50s



BLUES CLASSICS 16

L.C. Williams sympathetically on both guitar and piano, and in spirit in the attack and phrasing of the playing of Buddy Chiles and Texas Alexander's accompanist — although both artists sing with individuality and conviction.

The musical content is never made a slave to the development of the themes — it was a nice touch, for instance, to represent Hopkins' famous slow blues "Tom Moore" with a very fast, fingerpicked version by the "anonymous" Mance Lipscomb — but it all makes for a satisfyingly cohesive collection. Each track is a fine performance in its own right and each fits neatly into the grand scheme.



TEXAS BLUES VOLUME 2

Arhoolie 1017

(Album only available \$7.95)

There is no label connection or other sub-theme linking the tracks of this album, which casts a wider net than Volume One, from Billy Bizzor moaning rather than singer a slow impassioned blues echoed with wails on the harmonica to Robert Shaw displaying the range of his talents in an expert cross between a piano blues, a rag and a boogie. Some of these are commercial recordings from the '40s and '50s, others come from 1960s sessions; there are fa-

mous names like Lightning Hopkins and Smokey Hogg — who made many successful records — and obscurities like Rattlesnake Cooper and Isam Hisam who made only one or two. Mercy Dee's piano creates a taut and intense atmosphere by splashing the slow blues "Ebony Baby" with cascades of precise right-hand trills, but he loosens up considerably with the jaunty bass figures and humorous lyrics of "Eighth Wonder Of The World," while Alex Moore plays an uptempo boogie on the same instrument which comes dangerously close to falling over itself in an extravagant outpouring of ideas. Best of all, though, is Manny Nichols: the slight hoarseness about his voice lends a satisfyingly gritty quality to his singing and his guitar accompaniments are based around a powerful heavy strum, dragging the fingers up the strings, his breaks demonstrating a good grasp of the dynamics of his instrument.

Except for being another anthology of post-war blues from Texas, there would seem to be no special significance in the fact that this is nominally a second volume in Arhoolie 2006. It stands perfectly well on its own as a varied collection of good music and, in fact, its wider instrumental and stylistic scope probably makes it a more accessible introduction to the Texas blues than its companion.



BLIND LEMON JEFFERSON King Of The Country Blues Yazoo 1069 (Double LP) (Album/cassette available \$9.95)

Blind Lemon Jefferson was one of the earliest Texas bluesmen to make records and, by any standards, he was also one of the greatest. His best work is characterized by soulful vocals and superb guitar playing, which peppers a strong rhythmic basis with fast, scintillating single-string runs.

His extensive repertoire embraced a number of different idioms, from gospel to a fine rag-time guitar solo, but it's on the blues that he really excels. Some of his recordings, like "See

That My Grave Is Kept Clean" became classic blues songs, covered by innumerable later singers, but even the most conscientious copyist was not able to reproduce the skill, the inventiveness or the extraordinary sense of timing and rhythm manifest in a performance like "Long Lonesome Blues."

On this double album are collected the very best of Jefferson's recordings, thoughtfully organized, faithfully reproduced, beautifully presented and expertly annotated. This all adds up to one of a handful of albums that I would consider to be truly essential in any blues collection. What's more, it is a record that improves with acquaintance and repeated listening — and that, in my opinion, is one of the hallmarks of a great record.

ALBERT COLLINS

ALBERT COLLINS established his reputation in the early Sixties with a string of instrumental singles that gave full rein to his penchant for fast tempos, terse riff-based arrangements and reverberant single-string solos that made a virtue of repetition. As a consequence, his name became synonymous with the imagery implicit in such titles as "Frosty," "Sno-Cone," "Frost Bite," and "Kool-Aide." Though this has been extremely useful in the furtherance of his career, it has created a "guitar star" whose technique in reality delivers less than it purports. Collins' Alligator albums have redressed the balance by switching their focus onto his singing, which is personable if more notable for wry humor and recitative than inherent musical quality. But the success of these albums combined with a relentless touring schedule has ensured that the man behind the myth has steadily grown sufficient stature to flesh out the hyperbole that surrounds him.

Neil Slaven



COLD SNAP

Alligator 4752

(Album/cassette available \$7.95)

(Compact Disc \$16.95)

This latest release is without doubt the best of Collins' Alligator albums, being at once an up-to-date blues record and commercially viable beyond its immediate market. The spacious stereo sound and separation, the quality of the musicians and the arrangements, and a judi-

cious choice of material are all factors in its recommendation. The combination of Johnny McGriff on organ and the rhythm team of bass-player Johnny Gayden and drummer Morris Jennings provide a musical framework that flatters the simplicity of the Collins style. McGriff's jazz phrasing illuminates the brash opener "Cash Talkin'" and the driving shuffle "A Good Fool;" Lowell Fulson's "Willow Tree" (with regular band-member Allen Batts on keyboards) is revitalized as a bass-led slow-funk

piece. These titles also benefit from the addition of the four-piece Uptown Horns, who turn the obligatory instrumental "Fake I.D." into a modern version of a big-band stomp. "Lights Are On" and "Too Many Dirty Dishes" are slow blues, the latter taking Collins' guitar into the kitchen to simulate the sounds of washing up. With this album, Alligator have confirmed Albert Collins as the real blues equivalent of Robert Cray in both professionalism and appeal.

DON'T LOSE YOUR COOL

Alligator 4730

(Album/cassette available \$7.95)

(Compact Disc \$16.95)

A change of perspective was obviously attempted on this fourth Alligator release, for much of the material and the manner in which it is played is jazz-oriented. This is particularly true of the two tunes with "cool" in their title; one is a re-recording of an instrumental first recorded for TCF in the early Sixties, the other a rather uncomfortable version of Oscar Brown Jr.'s "But I WAS Cool," since Collins cannot match the composer's capacity for caricature. Elsewhere, on Big Walter Price's "Get To Gettin'" (itself a version of "Shake, Rattle And Roll") the second instrumental "Melt Down" and the closing "Quicksand," the lightness of touch from the backing musicians is in marked contrast to the crisp attack of Collins' guitar. His playing is notably more fluent than usual, especially on the two slow blues, "When A Guitar..." and an excellent version of Percy Mayfield's "My Mind Is Tryin' To Leave Me." The usual band is augmented on this album by the Hammond organ of Chris Foreman and Abb Locke's tenor sax, both of whom evidently relish the open arrangements. The resulting album makes pleasant if non-essential listening while serving to indicate Collins' artistic development within his established style.

SHOWDOWN! (with ROBERT CRAY & JOHNNY COPELAND)

Alligator 4743

(Album/cassette available \$7.95)

(Compact Disc \$16.95)

Since Collins was a significant influence on the early careers of both Copeland and Cray, it was appropriate to test their combined potential. The award-winning result is an intriguing combination of bluster and poise, juxtaposing the traditional with the innovatory, with Collins as the ultimate beneficiary. He is present throughout the proceedings, usually in tandem with either Cray or Copeland, and only "T-Bone Shuffle," "Fine Self" and "Blackjack" feature all three guitarists together. The most effective number is undoubtedly Robert Cray's "The Dream," a slow soul blues featuring a muted Collins on lead guitar. Copeland's features, "Lion's Den" and "Bring Your Fine Self Home," show him to have the coarsest (if most powerful) voice and the least effective guitar technique (based upon Collins' own). The Icebreakers' usual rhythm section of Allen Batts (organ), Johnny B. Gayden (bass) and Casey Jones (drums) provide unintrusive support for the three protagonists, who are unselfish in their sharing of the limelight.

FROZEN ALIVE!

Alligator 4725

(Album/cassette available \$7.95)

(Compact disc \$16.95)

So much has been made of the power of Albert Collins' live performances it was inevitable that Alligator's third release should feature him in that context. Recorded over a four-day stint at The Union Bar, Minneapolis in 1981, FROZEN ALIVE! is an effective if not wholly satisfying showcase. Opening with what the sleeve of AL 4713 identified as the "immortal" instrumental "Frosty," Collins and The Icebreakers do indeed confirm that the live milieu is their forte. The rhythm section is crisp and flexible, managing shuffles like "Caldonia" and "Got A Mind" and slow funky struts "I Got That Feeling" and "Cold Cuts" with equal aplomb. When the enterprise falters it is their leader who is at fault, his solos running out of invention during three of the above numbers. Nor can he achieve the poise needed to deliver Guitar Slim's "Things" to his advantage. Bassist Johnny Gayden is featured on the largely instrumental "Cold Cuts," beginning the number in Larry Graham vein but squandering his technique on a sailor's hornpipe during an overlong solo. Those interested in a live Collins album should investigate AL 4733 LIVE IN JAPAN before making their decision.

FROSTBITE

Alligator 4719

(Album/cassette available \$7.95)
(Compact Disc \$16.95)

Lessons were evidently learned from Collins' initial outing for Alligator, for this is a vastly superior collaborative effort. One reason is the arrival of bass-player Johnny Gayden, a modern player who brings a competitive edge to the rhythm section. The other is the intelligently selected material which ranges from T.V. Slim's "Don't Go Reaching" to Percy Mayfield's "Highway" and "Blue Monday" from James Davis via Little Milton. All these songs show Collins in a contrasting light to his usual barnstorming image, his excesses curbed and his versatility established. Both "I Got A Problem" and "Give Me My Blues" are medium strutting performances that are reminiscent of Albert King's Memphis recordings, as is Johnny Taylor's "If You Love Me." The addition of a horn section to this aggressive opening number and several that follow does much to enhance the authority of the album overall. Only "Snowed In" outstays its welcome with much of its nine minutes taken up with colorful but tedious imitations on the guitar of car engines and traffic noises. For all that, a record to be recommended.

ICE PICKING

Alligator 4713

(Album/cassette available \$7.95)
(Compact Disc \$16.95)

First released in 1978, and his first album for six years at that time, this comes with the customary sleeve note that mentions two legendary's, one immortal, a bull-dozer and a host of freezing metaphors. Its contents suffer from the fact that the accompaniments are not as incisive as Collins' guitarwork, and thus covers of Fulson's "Talking Woman (Honey Hush)" and Freddie King's "Welfare" are lack-lustre when compared to the originals. Likewise, the instrumentals "Ice Pick" and "Avalanche" contain no surprises, but a succession of commonplace riffs that belie the claim that he is "totally unpredictable." The best moments come on "Master Charge," a discourse on the perils of credit cards in the wrong hands, and a slow blues "Conversation," with asides from the band, on the subject of philandering wives. Though undoubtedly good in its time and instrumental in reacquainting audiences with his particular gifts (as mentioned in the preface), both Collins and his production team have gone on to more impressive achievements.

LIVE IN JAPAN

Alligator 4733

(Album/cassette available \$7.95)
(Compact Disc \$16.95)

This album was recorded in Tokyo in December 1982, released in Japan on Yupiteru Records, and subsequently released by Alligator in 1984. Chronologically it comes some twenty-one months after AL 4725 FROZEN ALIVE! and shows a significant improvement in stage presence and polish by both Collins and The Icebreakers. This is most apparent in the leader's tightly controlled guitarwork on the instrumental "Skatin'," where the clarity of his finger-picking obviates the clutter so much a part of his solos on previous albums. Thus the nine months of "Stormy Monday" and the six of "All About My Girl" do not have the longueurs one had come to expect. His band, functioning without a keyboard player, give him strong, lean support; rhythm guitarist Larry Burton (who solos effectively on "Stormy Monday") and saxman A.C. Reed (featured vocalist on his own "Jealous Man") riff tightly when called upon to do so, as on the opening "Listen Here." The variation of tempos, from fast shuffles to slow blues, and the enhanced professionalism of an experienced touring band make this a satisfying album, an one to be recommended without reserve.

BIG BILL BROONZY

Big Bill Broonzy made an enormous number of records over a period of about 30 years, adopting a number of distinct musical personalities in the process. The last of these, in which he assumed the guise of a naive country folksinger took him to international fame among young white jazz fans in the 1950s, but it resulted in some very contrived and ultimately bland performances. Prior to that, in the 1940s he enjoyed great success in his own community as an urbane R&B bandsman, but there too there was a tendency towards a rather standard and formulaic approach to the city blues. In his younger days in the late 1920s and early '30s, though, as a virtuoso ragtime guitar picker, he achieved feats of exciting dexterous playing rarely surpassed on record. It is with the deliberate aim of rehabilitating that rather forgotten aspect of this fine artist's music that these two albums have been compiled.

Ray Templeton

THE YOUNG

BILL BROONZY 1920-1935

Yazoo 1011

(Album only available \$6.95)

This first selection from Big Bill's early days spotlights a guitarist with a remarkable facility for producing fast, fluid ragtime dance music. Tracks like "Brownskin Shuffle" and "Saturday Night Rub," where he duets with Frank Brasswell (who lays down the rhythm by flat-picking on the bass strings) or "Hip Shakin' Strut" and "Hokum Stomp" where he is accompanied by a piano, give full display to his lovely light touch, and a lively musical imagination that could produce run after run, fast and scintillating. You can get a closer look at his style on the solo "Long Tall Mama," where his rhythmic and percussive sound — still featuring clear picked notes — is undisguised by other instru-



ments and on "Stove Pipe Stomp" where the pace is a bit easier and he can throw in a fine, effective hammering bass roll or a high riff in the treble.

This is a repertoire of good-time music, with titles and lyrics that concentrate on the perennial good-time subjects of drinking, dancing and sex. Even on a track like "Can't Be Satisfied," the up-tempo happy sound belies the gloom of the lyrics, and it is only in the slow "Starvation Blues" that he uses that customary light touch to produce some beautiful, moaning bent notes to echo the sad content. Despite the smooth, relaxed vocal style that you can watch developing here as the years pass — most pronounced on the 1935 "Good Liquor" — you still get the impression of an artist putting everything he had into the music. Every track here is infused with skill and energy.

BIG BILL BROONZY

DO THAT GUITAR RAG 1928-1935



BIG BILL BROONZY

Do That Guitar Rag 1928-1935

Yazoo 1035

(Album/cassette available \$6.95)

Selecting more tracks from largely the same sessions as Yazoo 1011, this album essentially features more of the same in terms of musical content, but it does add much to our knowledge and understanding of what made this artist so good. "Pig Meat Strut" and "Guitar Rag" are fast ragtime dancers that offer further evidence of his amazing dexterity and energetic pacing, especially the former with its proliferation of bent notes and finger slides on the bass, but on "C & A" he proves that he could still play hot, exciting guitar in a framework that is more swinging and relaxed.

"Pussy Cat," with vocals from Jane Lucas takes *double entendre* about as far as it can go

and still remain *double*, while "Terrible Operation" shows that you can produce a good humorous number without having to be lewd at all, as Broonzy plays some expert and imaginative runs behind a hilarious dialogue set piece between Lucas and Georgia Tom Dorsey. The same trio make the mood more somber on "Double Trouble" as Big Bill's subtle lead lines intertwine beautifully with the steady rhythms laid down by Dorsey. In fact, there are a few more doleful slow blues here than on the earlier album — "Big Bill Blues" offers a sparse, freely played accompaniment, with sometimes just a delicately placed single note or chord between the lines, while in "Bull Cow" he emphasizes some very soulful vocals in striking heavily on the strings. This is just as good an album as the other, perhaps not quite as frantic overall but offering a little more variety in mood.

MAMLISH RECORDS

Mamlish Records is a small label with less than a dozen albums of blues reissues in print that reflect very much the tastes of its co-ordinator Don Kent. It offers a complementary, even dovetailing approach to the other important labels in the field — especially Yazoo and Blues Classics — with virtually no duplications (except on the Ed Bell/Barefoot Bill albums, where they had a deliberate point to make). Mamlish LPs are often less specifically guitar-oriented than those of other labels, and less dedicated to a hard blues sound. For example, the St. Louis anthology (S-3805) gives us just about equal weight to piano players, which is entirely appropriate given the importance of that instrument in the city's blues, while The Mississippi Shieks collection (S-3804) gives a well-deserved focus to a group whose sound was strongly fiddle-based and who had a strong orientation towards white country music. Even so, the guitar is still king here: such contrasting stylists as Lonnie Johnson and Big Joe Williams can be heard at album length, and anthologies like Bullfrog Blues and Mississippi Bottom Blues explore some of the more obscure and sometimes offbeat corners of the world of blues guitar.

Ray Templeton



MISSISSIPPI BOTTOM BLUES
1926-1935
Mamlish 3802
(Album only available \$7.95)

Freddie Spruell is the spotlighted artist here with half of the tracks to his name. He doesn't get much coverage on other reissue albums, and it is perhaps not too difficult to see why — these records show an artist who is certainly competent, laying down a slow-driving rhythm with clusters of treble notes between the vocal lines, but with little of the creative imagination, the sense of excitement or the emotional charge that marks out the Delta blues greats. His 1930s recordings feature some closeknit guitar interplay with Carl Martin which adds to the interest, but on the other hand the vocals seem a bit more sincere on the 1920s ones (later he seems to be affecting a rather odd vocal mannerism). Otto Virgial, about whom little or nothing would seem to be known, is more interesting. His guitar work consists of a kind of wild, flailing strum, but it drives the rhythm powerfully along, and he manages to hit some inventive runs up and down the fingerboard. What he lacks in subtlety, he makes up in sheer sweat and energy, and the overall effect is really quite exciting. By complete contrast, Charley Patton seems in total control — the vocal and the guitar perfectly integrated and yet each with a rhythmic life of its own, the former rough and full of passion, the latter switching apparently effortlessly from a heavy, thumping, syncopated bass to a delicate treble-chord run. With its concentration on Spruell, this album is best seen as one for filling in the nooks and crannies in an already well-stocked collection of Mississippi blues albums (e.g. the Yazooos). The Virgials and the Pattons are well worth acquiring, though.

BIG JOE WILLIAMS 1935-1941
Mamlish 3810
(Album only available \$7.95)

Big Joe Williams had a long, distinguished recording career stretching over 40 years, but this album takes us back to the beginning, with sides cut at his first four sessions. The first, mainly solo, is very much indicative of a musician straight out of Mississippi, with the heavy guitar rhythms and intense vocals characteristic of that state's blues. On "Providence" the guitar explores the rhythmic and melodic structure of the song — slow then fast, single-time then double-time, damping the strings then ringing then, snapping the basses then flashing up to the treble.

The vocal and instrumental parts seem to work independently, but combine beautifully. This free approach is sustained even in the company of Chasey Collins' fiddle (which follows the vocal remarkably closely) and "Kokomo" is washboard (which stands in a similar relation to the guitar). Later, Big Joe's rhythmic freedom was somewhat constrained by his accompanists, but his passionate vocals always shine through and his guitar mixes beautifully with that of Robert Lee McCoy — one playing bass lines, the other treble, then swapping roles — with Sonny Boy Williamson's harmonica weaving creatively around. It was this kind of line-up

BIG JOE WILLIAMS
Early Recordings 1935-1941



that formed the prototype for the classic electric blues bands (like Muddy Waters') of post-war Chicago.

Even on the 1941 "Peach Orchard Mama," where his only accompanist is an imitation bass, Williams clearly feels the need to iron out the rhythmic complexities of six years before, but it doesn't effect his imagination, and he takes breaks all over the fingerboard. The commitment is always clear, the lyrics — covering public subjects like the effects of relief programs as well as private ones like the cruelty of his own stepfather — are always interesting, and the music is always exciting. What more could you ask for?



LONNIE JOHNSON
Mr. Johnson's Blues 1926-1932
Mamlish 3807
(Album only available \$7.95)

Lonnie Johnson's repertoire was very much oriented towards the blues, but the fact that he mixed in jazz and popular music circles showed clearly in his music. His guitar style was one of the most distinctive of the pre-war era; clean, dexterous and creative. The solo "Uncle Ned," is a fine display of fast and dazzling instrumental work, showing his remarkable ability to sus-

tain notes and construct chordal runs, while on Victoria Spivey's "Dope Head," he leaves the rhythm to the pianist and plays around and across the vocals. In a very real sense, the modern concept of lead guitar — the single-string improvisations and fills of the rock musician — starts here. He was also a very fine singer — see "Mr. Johnson's Blues" for example. Don't expect the raw emotion of the great country bluesmen, but his rich vocal timbre and smooth diction were probably as responsible as anything for his commercial success with his original audience.

Examples of his violin and piano work are also included; the former is surprisingly dirty in tone, although he is still well able to express his ideas in the solo break on "New Falling Rain," while the latter shows a rather plodding left hand with more interesting work on the right. As well as work under his own name, Johnson was highly prized for his accompaniments: with Violet Green he enters into an amusing vaudeville-type verbal dialogue, while his fingers are always agile enough and his musical imagination always sensitive enough to follow even the rubato delivery of a country bluesman like Texas Alexander, unobtrusively supporting the vocals, then cutting in with typical fast, clean runs that culminate in a singing bent note. The result of all this is an album that offers us a satisfyingly comprehensive portrait of the artist.

GOODTIME BLUES:

St. Louis 1926-1932
Mamlish 3805
(Album only available \$7.95)

St. Louis was home for some of the most famous and most extensively recorded bluesmen of the pre-war era. There was Lonnie Johnson, one of the finest guitarists of his day, who proves it on "Love Story" by dexterously finger-picking the introduction, then slipping into a slow accompaniment to the vocal that makes full use of his ability to bend and sustain notes and ending up with a beautiful break con-

structed out of a series of double-note harmonies. There was also Walter Davis, who made an enormously successful recording career by putting together lyrics that form a compact yet coherent narrative full of strong images — the repeated references to the Sunnysland train here evoke a wistful feeling of separation and distance. Peetie Wheatstraw was another; his piano style was rather basic — just a steady and repetitive (often single-note) rhythm and occasional flourishes in the treble — but what made his records most interesting was a unique vocal style, full of emotive moans and whoops and embellished with modulating decorations. There are a couple of low points — the bottle-

neck guitarist on Jelly Roll Anderson's title track sweeps randomly up and down the neck of the instrument, following the chord sequence only vaguely and producing some jarring dis-chords. Such problems, though, pale into insignificance beside Charley Jordan's accompaniment to "Two Street Blues," with its lovely, delayed bent-note phrase between the lines, which is expertly worked into a deft, finger-picked break, or pianist Lee Green's "No. 44," with its beautiful timing and rhythmic separation, very sparse on the left hand and busy on the right. This is as good an anthology of blues from St. Louis as you will find, with the major figures in the city's music represented and a fair balance between guitarists and pianists.



**LOWDOWN MEMPHIS
BARRELHOUSE BLUES 1928-1935**
Mamlish 3803
(Album only available \$7.95)

Two artists stand out in this anthology of blues by Memphis-based artists — Memphis Minnie and Jack Kelly — who feature strongly on three tracks each. Kelly's South Memphis Jug Band make an especially attractive sound — one guitar holds down a steady rhythm by flatpicking single note runs, while the other fingerpicks a strongly harmonic line in the tre-

ble; the jug drives it along with a series of low syncopated rasps, and the fiddle cuts and glides over and around using lots of tremolos and double-stops. "Policy Rag" and "Dr. Medicine" are essentially instrumentals, with the band members calling and jiving at each other in the background, to produce a satisfyingly convivial and raucous atmosphere, while "Highway No. 61" is a slow blues with Kelly singing in a slightly cracked yet very expressive voice. Minnie shows her skills with a bottleneck, closely following the melody at a nice relaxed swing on "Shake Mattie," and on "Washwoman" slashing across the vocal with odd, almost discordant harmonies, which produces an eldritch, screaming sound that is as beautiful as it is strange.

As the album's title suggests, many of the songs seem to have been chosen for the picaresque quality of their lyrics, as they are heavily populated by colorful underworld characters like bootleggers, outlaws and gamblers. Jim Jackson is especially alarming as he describes, in a semi-spoken narrative, some of the ingredients that go into moonshine liquor and Will Shade offers a chilling warning of the dangers of drinking "canned heat" (a cooking fuel that could induce a quick, cheap high). The combination of good music with such fascinating lyrical content adds up to a highly recommended selection.



BULLFROG BLUES
Mamlish 3809
(Album only available \$7.95)

The records of Sam Butler, also known as Bo Weevil Jackson, show some of the emotional intensity and high energy content of a Mississippi Delta bluesman but none of the instinct for heavy or complex rhythms. The accompaniment to "Devil And My Brown" has plenty of fast runs to prove his considerable manual skill and stock of musical ideas, but there is no apparent rhythmic structure and he appears to

have little control over timing and phrasing. His eccentric approach is also evident on his sacred bottleneck piece "Heaven Is My View" where he frequently plays a chord or note which is quite different to the one the melodic structure of the song would suggest, thereby creating some strange and not very pleasant harmonic effects. William Harris is much better: the energy, the heavy, rocking beat with the voice cutting urgently over the top on "Hot Time" and "Bull Frog" are all characteristic of Mississippi blues, as are the deeply emotional vocals on his "Early Morning" and "Range In My Kitchen," with their chorded accompaniments which burst into single note runs between the lines. His taste for rather bizarre lyrics (e.g.

NEW DEAL BLUES 1933-1939
Mamlish 3801
(Album only available \$7.95)

Fourteen tracks by fourteen different artists make up this varied selection of blues from the 1930s. As jukeboxes became more widespread during this period there was a demand for records to provide a full sound with a strong, pronounced rhythm, able to cut through the noise in a crowded bar or a dance hall — like Walter Davis' "Sweet Sixteen," where his piano lays down the rhythmic and chordal structure of the tune while guitarists Big Joe Williams and Henry Townsend fill out the sound with syncopated runs and harmony chords. Big Bill Broonzy also integrates his instrument into the overall band sound, threading inventive lead guitar lines around the rhythmic background of the piano and drums, his vocals always managing to convey a sense of total involvement with his music. But not all records of the time had to fit the juke-box criteria; the Black Ace plays in a guitar duet and takes full advantage of the fact that his accompanist is carrying the rhythm to concentrate on his slide work, putting down smooth glissando chords and riffing very effectively in the bass and the treble. Some soloists also sold well at the time — like Memphis Minnie with her skillful guitar arrangements, well illustrated on "Keep It To Yourself" where her thumb lays heavily on the bass and her fingers dance around some scintillating treble breaks. Or Bo Carter, who retained his popularity by exploiting a ragtime melody, a mild double entendre lyric, and a catchy, repetitious refrain on songs like "Don't Do It No More." There is no linking factor between the tracks on this album, but enough diversity to make up a useful introduction to some of the kinds of blues that were popular in the second decade of blues recording.

"Have you ever woke up with bullfrogs on your mind?") adds an extra zest. Best of the three, though is Buddy Boy Hawkins who exploits a strong grasp of the tonal qualities of his instrument, delicately placing chords and bass runs behind a high, moaning vocal. The accompaniments seem considered and carefully arranged — perhaps best heard in "Jailhouse Fire," where his slow, stately vocal delivery heightens the feeling of desperation of the lyrics. Again, this is perhaps not a recommended set for a beginner — no problems with Harris and Hawkins, but Butler/Jackson's work (although his emotional sincerity seems unquestionable) is just too wild and disorganized to make for easy listening.

HOME AGAIN BLUES

Mamlish 3799

(Album only available \$7.95)

In the late 1940s and early '50s there was a burst of country blues recording by commercial labels, inspired by the success of people like Lightnin' Hopkins, John Lee Hooker and Muddy Waters. This anthology pulls together some of the results of this phenomenon, representing the opposite, obscure end of the celebrity spectrum. John Tinsley, for example, made only one record for a small local concern — it's a bouncy, ragtime-influenced country blues similar in style to records popular a decade or so earlier by artists from the Eastern states like Blind Boy Fuller and Buddy Moss; Luther Huff made only two, but "1951 Blues" is a real treasure for his easy command of complex rhythms and the close integration of his guitar work with that of his brother, as well as for the fact that it offers a rare glimpse from this period of acoustic Mississippi blues.



Similarly, Frankie Lee Sims represents an older Texas style, with a steady single-note bass line and fast treble runs. Hot Rod Happy updates that same tradition to some extent, with a slightly smoother electric guitar sound underpinning a very painful lyric. Not everybody here though, has recognizable regional characteristics — Sonny Boy Johnson, for instance, clearly learned much from Sonny Boy Williamson records, but his two tracks show an emotional intensity and commitment that makes them well worthwhile. Sunnyland Slim's little band of piano, electric guitar and amplified harmonica is a superb example of what can make early 1950s Chicago blues so exciting — three musicians working closely at a similar emotional pitch as well as showing great mutual empathy at the purely musical level, to produce a very tough and hard sound. Providing pointers back towards where the music was coming from and forward towards where it was going, this anthology is a thoroughly enjoyable and useful collection of post-war blues.



ED BELL'S MAMLISH MOAN

Mamlish 3811

(Album only available \$7.95)

Ed Bell recorded under his own name, as well as under the pseudonyms "Barefoot Bill" and "Sluefoot Joe," and this album mixes together fourteen tracks issued under the three different names. At their best, Bell's guitar parts are models of carefully worked out accompaniment, usually based on a distinctive, propulsive riff, with other phrases counterpointing or complementing the vocal line. "Mamlish Blues" and "Squabblin' Blues" are good examples — they are a variation on the same theme, but the latter includes a spectacular introduction — a slow descent from the top of the guitar neck melding expertly into a choked note on a lower string — and is rounded off with a clever concluding break. But Bell was also versatile enough to be able to turn his hand to a light-hearted, up-tempo tune like "She's A Fool" or "Carry It Right Back Home," with a bouncy, ragtime guitar part and humorous lyrics. A few tracks feature the guitar or piano of Clifford Gibson, and while his accompaniments are always tasteful, he seems a little insensitive to Bell and his effect is a kind of flattening one: "Tooten Out" is closely related to the "Mamlish"/"Squabblin'" themes, but all the interesting, quirky rhythmic variations have gone. Even so, these tracks allow us to concentrate on what a fine singer Bell was, especially in his tendency to use an unusual and very effective modulating decoration and long-drawn, hollering effects.

Bell's pseudonyms caused puzzlement for years among collectors — some "experts" are still not convinced they are all the same though, and it represents a well-deserved tribute to a fascinating and very accomplished country bluesman.

THE MISSISSIPPI SHIEKS

Mamlish 3804

(Album only available \$7.95)

The Mississippi Shieks enjoyed considerable success over a number of years, and this album pulls together some of their finest moments. They were a string band of variable membership, but based around the fiddle of Lonnie Chatmon and the guitar of Walter Vincson. Chatmon was a superb player, with a good round tone that produced a rich, flowing sound with much double-stopping, and while Vincson tended to stick in the main to a straightforward strummed accompaniment, he could also put together more complex picked or chordal arrangements that knitted together beautifully with the fiddle — witness "Stop and Listen," which features a propulsive ascending bass line and percussive slapping of the strings. Their music blended black and white traditions, but

also used ragtime chord progressions as well as melodic and harmonic approaches more reminiscent of contemporary pop; consequently it tended to be less hard and intense than that of other black Mississippi musicians. Their biggest hit was "Sitting On Top Of The World," and it is indicative of its broad provenance and varied musical ancestry that it was later not only to become a standard with Western Swing and Bluegrass bands, but also to make a hit single for Howling Wolf. "Jailbird Love Song" with its sweet melody and vocal harmonies could almost be a white country group of the time and "Yodelling Fiddling Blues" is very similar in sound and in approach to the songs of white singer Jimmie Rogers, right down to the yodelled refrain lines. This kind of cross-fertilization is one of the things that makes listening to and studying American music such an absorbing activity and this album might well appeal even more to lovers of old-timey music than to blues fans.



BAREFOOT BILL'S HARD LUCK BLUES

Mamlish 3812

(Album only available \$7.95)

This companion to Mamlish 3811 presents the rest of the Ed Bell/Barefoot Bill recordings, as well as a variety of other material by artists from his home state of Alabama. The Bell sides add little to what we could gather from the previous LP, but there are further examples of his ability to construct apt accompaniments for his songs. On the two prison blues "Bad Boy" and "My Crime" his deft explorations of what is bas-

ically a single chord combines with his expressive vocals to create a tense atmosphere, very appropriate to the despair of the lyrics.

Pillie Bolling was a friend of Bell, but his music is quite different on this evidence — he takes a much easier, less intense approach even to similar material. Sonny Scott's gently-paced "Red Cross Store" shows all the signs of emotional involvement, but no signs of belonging to the same (or even a similar) tradition as either Bell or Bolling. John Lee is quite different again, but his 1951 recordings are nonetheless excellent — "Down At The Depot" is fast and exciting, with beautifully timed bottleneck breaks between the verses, while "Alabama Boogie" is a very smart fingerpicked boogie with a swinging, percussive rhythm. May Anderson is a tuneful and forceful singer with a kind of swagger in her voice evocative of the vaudeville stage, which together with her piano and mandolin accompaniment makes her seem an odd companion to the solo guitar bluesmen who make up the rest of the LP, but she well deserves to be heard. This isn't, then, a particularly cohesive selection with few stylistic constants to enable the listener to construct any kind of mental model of a blues tradition characteristic of the state (in truth, no available album has ever managed this), but there isn't a track here that isn't well worth having.

BOTTLENECK BLUES

If there is a single sound that conjures up an image of the blues more than any other, it must be that of a slide — whether the neck of a bottle, or a knife or whatever — ringing up the steel strings of a guitar. It would be wrong to call it a style as such; there are as many styles of "bottleneck" as there are styles of blues guitar and as many techniques — if one player slashed the slide roughly across the strings, another used it carefully to create a round tone and a smooth glissando. With some players the slide is mainly a technical device, employed for its capacity to produce a ringing and bouncy sound, while others used it for its ability to heighten an emotion or mood, with a low moan or a high eldritch scream. As these records show, from Blind Willie Johnson and the Black Ace in Texas, through Bukka White and Robert Johnson in Mississippi, to Tampa Red in Chicago and Barbecue Bob in Atlanta, blues guitar players found that the slide added a dimension to their instrument for which no amount of digital dexterity could compensate.

Ray Templeton



BLIND WILLIE JOHNSON
Praise God I'm Satisfied
 Yazoo 1058
 (Album/cassette available \$6.95)

Few acoustic guitarists could express such emotion through their playing as the Texan Blind Boy Willie Johnson, whose legacy of sacred songs and tunes is showcased on this album. He achieved it through a careful manipulation of sounds and tones — where some bottleneck guitarists rely on the slide to (or down to) the note for their effect, Johnson also exploits to the full a vibrato on the note — coupled with exceptional left-hand accuracy and control, even at speed.

He also had an extraordinary mastery of the dramatic device — on "Mother's Children" he achieves a powerful effect by suddenly switching from playing the melody in the treble register to the bass, while and "Bye and Bye" he increases the excitement by finishing the song with an instrumental break in double time. On "Dark Was The Night" his slide explores the

melody in a slow almost free-form rhythm, creating a tense and deeply emotional atmosphere. Elsewhere, such as "Jesus Make Up My Dying Bed" he emulates the antiphonal style of the black churches, his voice (which could be gruff and guttural or high and moaning as required) acting as the preacher lining out the hymn, his guitar responding as the congregation. When he didn't use the slide, he picked out the melody with heavy thumb work; it's effective, but it lacks the passion and beauty of his slide.

This analysis of Johnson's technique is all very well so far as it goes, but what it can't convey are those unquantifiable and abstract notions about his heartfelt involvement with his music, his use of his massive talent as an expression of a deeply-held faith. That is surely what makes these recordings so special.

COUNTRY BLUES
Bottleneck Guitar Masterpieces
 Yazoo 1026
 (Album only available \$6.95)

This diverse collection of pre-war blues showcases the many different effects to which "bottleneck" guitar could be turned. Ramblin' Thomas and King Solomon Hill use their instruments to enhance the emotional qualities of their material — the crying sound of the slide echoing the sentiments of the lyrics — but with Jim & Bob the concentration on fast and fancy fingerwork (or more properly, slidework, but the lead guitarist sounds as if he must have glass fingers!) suggests that their involvement is more intellectually satisfying, but it is the former that really touches the heart.



Some tracks are notable for the way in which they create an overall sound: Oscar Woods and the Black Ace both produce a smooth regular rhythm with sweeping glissando chords and Barbecue Bob places high, whining treble notes against a percussive, almost snare drum, effect which he gets from rattling the slide with a deliberate recreation of the rolling of a steam locomotive, the slide calling up its whistles, air brakes and bells — very effective.

The combination of quality and variety, sensibly organized to avoid any clashing, adds up to a consistently entertaining collection. That's the most important thing, but the wide range of techniques and styles illustrated, supported by a detailed sleeve note including an informative introductory section and specific notes on each artist, make it a useful, even educative package as well.



**CASEY BILL WELDON/
 KOKOMO ARNOLD**
Bottleneck Guitar
Trendsetters of the 1930s
 Yazoo 1049
 (Album only available \$6.95)

You could scarcely find two more contrasting bottleneck stylists than Casey Bill Weldon and Kokomo Arnold, although both were popular enough to have made many records in the 1930s. If the two men had one thing in common, it was a talent for using the slide to pick out complex melodies, where many other guitarists tended to use it mainly for riffing and simple melodic fills; but there any resemblance ends. Weldon played with a clear, rounded tone and his music here is upbeat and fun, using pop-influenced tunes and humorous lyrics, with extra bounce provided by a full-sounding rhythm section calling variously on a second guitar,

bass, mandolin, piano and an occasional vocal refrain. Arnold was quite different; his guitar tones were rough, his timing erratic (all these tracks are solo), his speeds sometimes bewilderingly fast. Add to that a voice that was guttural and harsh, a habit of humming behind his instrumental breaks and calling out between lines, as well as a very high level of energy and the result is exciting and individual music, even if it scarcely makes sense to call such an eccentric artist a "trendsetter."

Segregated on opposite sides of the LP, there is no jarring between the two styles and if your tastes are broad enough to enjoy both, you'll find that they complement each other nicely. But Weldon's jolly, easy-listening approach and light-hearted (some might say lightweight) material won't necessarily satisfy the same people who like the gruff vocals and frenetic guitar of Kokomo Arnold. And vice versa, of course.



THE VOICE OF THE BLUES
Bottleneck Guitar Masterpieces
 Yazoo 1046
 (Album only available \$6.95)

Variety is even more of a keynote about this selection than its predecessor, and the bottleneck now provides a rather more tenuous connecting thread through blues, gospel, C&W, jazzy dance music and vaudeville novelty. The last is represented by Roy Smeck's "Laughing Rag," an extraordinary piece which relies mainly on speed and technical tricks for its impact — it leaves you breathless and laughing, but lacks the emotional charge of a good blues. The Too Bad Boys, with their major-key melodic approach, foursquare rhythms and Hawaiian guitar sound, seem a long way from the blues tradition as well, as does country singer Jimmie Davis whose high vocal style is echoed by some high, clear, singing notes in a very clever and polished guitar part by Snoozer Quinn. Gospel is well represented by Sister Terrell, whose fervent religious sentiments are by no means undermined by a seductive swinging rhythm, and Blind Willie Davis who emphasizes an intense vocal with a frenetic driving accompaniment featuring some wild bottleneck work.

There are some fine blues tracks — Barbecue Bob's percussive sliding and fast picking on a 12-string are especially notable, as are Ramblin' Thomas' slow, deliberate slides underlining a deeply emotional vocal — but in truth they are in the minority here. Even Oscar Woods, who did make some very tough and moving blues records, is found here in a dance band arrangement with pop and jazz overtones. The more general listener might well appreciate the wider spread of music offered here, but the blues fan will probably not get quite so much satisfaction from such a variety show.

RAMBLIN' THOMAS 1928-32
Matchbox 215
 (Album only available \$8.95)

Willard "Ramblin" Thomas was probably the most extensively recorded slide guitarist to come out of Texas. Although Blind Lemon, Leadbelly and Henry Thomas all used the technique occasionally, the sounds and harmonies available from the whine of (probably) a knife across the frets were central to Thomas's musical ideas. Even the staccato, closed chords he often plays seem designed to contrast with the glissandos that are the mainstay of his playing, and his ending slides on the bass strings, marks him out as exceptionally committed to the microtonal and chromatic in his harmonic and melodic ideas.

Even when imitating the styles of others, more popular than himself, Thomas's guitar work is unmistakably his own. At various times

TAMPA RED
Bottleneck Guitar 1929-1937
Yazoo 1039
 (Album/cassette available \$6.95)

Tampa Red was one of the most popular blues artists of the late 1920s and all through the 1930s, with many, many records to prove it, on his own, in small combos and as an accompanist to others. His bottleneck guitar style was very clean and sharp, best heard as he explores the melodic and harmonic variations of a tune like "Denver Blues" or "You Got To Reap Just What You Sow," where the slow slide notes cry out beautifully. His playing is mainly single string (although he will throw in the occasional flash of a glissando chord) and he suggests the choral structure of the song with a few fingered notes interspersed among the slides — it seems effortless, but in fact it requires great skill and judgement. What's more, he could solo just as accurately and effectively, and to thrilling effect, on a fast dance tune like "It's Red Hot" or "Come On Mama," and the unusual, unbluesy minor key melody of "If You Want Me To Love You" presents him with no problems either, as he clearly enjoys exploring the less familiar scales and harmonies. With Ma Rainey, Tampa



adds bright, high slide notes that contrast strongly with that singer's gritty, semi-spoken vocal, while with Frankie Jaxon, he takes a back seat in a tight duet arrangement with Georgia Tom's piano.

Tampa Red made so many records that he laid his reputation open to serious accusations of repetition and sameness. This careful selection from his vast output shows that he was an artist of considerable breadth and depth, and one of the most distinctive slide guitarists of his day, or any day.



TAMPA RED
The Guitar Wizard 1935-1953
Blues Classics 25
 (Album only available \$7.95)

Despite the title of the album, this is much less of a showcase for Tampa Red's clean, accurate single-string slide guitar than Yazo 1039, as it concentrates more on band recordings — with piano, bass, drums and harmonica all featuring in various combinations. He is the vocalist on every track, perhaps sounding stronger and more melodic than in his younger days, but instrumentally he's a component in an overall sound rather than a spotlighted soloist. It was a

role he was able to play with skill and apparent ease; his guitar and Big Maceo's piano in particular knit together beautifully — the latter coming to the fore, or stepping back into the fabric of the arrangement as required. The other major development from earlier times is the switch from acoustic to electric guitar, although without any marked change in style — the solo "Hard Road" mixes slide with fingered chords and runs, only the amplification making it much different to his older records. He also continued to mix his material — "Play With Your Poodle" is a bit of obvious bawdry and "Love Crazy" is a jazzy kind of pop song, but "It Hurts Me Too" and "Sweet Little Angel" are carefully structured blues with well-crafted lyrics, which were to prove popular among later blues singers.

This compilation holds less for listeners specifically interested in slide guitar pyrotechnics than the Yazoo, but it has much else to satisfy, in particular plenty of good examples of how a bottleneck guitarist could work in different contexts, from acoustic guitar/piano duets in the 1930s to the heavy rhythm sections and amplified harmonica of post-war Chicago.

on this album he plays in the manner of Blind Blake, Blind Lemon Jefferson and Lonnie Johnson. The Blake take off in particular is extraordinary, as the latter's clear, diatonic ragtime progressions are subverted by Thomas, who often passes from one note to another by sliding through all the intervening ones. Although these imitations are accomplished, as might be expected, given the skills of the originals, it's when he plays in his own style that Thomas is most impressive. His acid harmonies provide a perfect foil to a sardonic, sometimes bitterly funny view of the world: "*Boys, you oughta see me in my black and white suit,*" he observes after recounting his arrest for vagrancy, and "*Some of these days, I'm gonna be like Mr. Henry Ford, Gonna have me a car and a woman runnin' on every road.*" This fantasy is sarcastically delivered, for Thomas's view of the realities of existence is unblinking. Autobiog-

raphical or not, "Jig Head Blues" doesn't mince words about the desperation of alcoholism: "*I like my whiskey, like my swiggin' beer too; if I can't get Alcorub, denatured alcohol will do.*"

Perhaps the least successful title here is "Shake It Gal", which is public music, to accompany dancing, simultaneously entertaining with a little mild obscenity. The rest of the album is personal music, about Thomas's life and concerns — unemployment, sex, drink, the "ramblin" that earned him his billing on record. More than many blues singers, Thomas had a poetic imagination, and it's not surprising that as Paul Oliver recounts in his notes, his work appealed to black poet Langston Hughes. It still speaks eloquently to us of life in the farms, prisons and ghettos, and on the highways of Texas in the twenties.

Chris Smith

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The Best In Traditional Gospel Music

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FATHER AND SONS

R.H. Harris and the Soul Stirrers, Archie Brownlee and the Original Five Blind Boys of Mississippi, Julius Cheeks and the Sensational Nightingales.

(SF 1001)

(Album/cassette available \$6.95)

"Fathers of doo-wop and soul singing, brothers and equals of those rhythm-and-blues men who staked out rock'n'roll territory for America. They possess a power beyond the reach of rock that can only be called spiritual." Margo Jefferson, VOGUE

"Indispensable for anyone wondering where today's music came from." Dave Marsh, PLAYBOY.



GOSPEL WARRIORS

Sister Rosetta Tharpe, The Georgia Peach, Mary Johnson Davis, Clara Ward, Marion Williams, Bessie Griffin, Sister Jessie Mae Renfro, Frances Steadman.

(SF 1003)

(Album/cassette available \$6.95)

"I've got the record for you. Listen to black gospel star Marion Williams struggle against despair on "The Storm Is Passing Over." Keep listening as Bessie Griffin's gnarled, world-weary voice testifies "I've been laboring here too long." Let Sister Jessie Mae Renfro assure you that "I'll be satisfied then." And finally, take comfort in Frances Steadman's wordless, moaning version of "Amazing Grace" or the almost unbearable, fly-buzzing, Sunday morning flourishes of Mary Johnson Davis and the deep passion of Clara Ward's "Precious Lord." After that, you may be too stirred to sleep." Daniel Wolff, MUSIC AND SOUND OUTPUT.

This album makes available selections, previously unissued or long out of print, that establish the excellence of these peerless gospel soloists.

MARION WILLIAMS

I've Come So Far.

(SF 1002)

(Album/cassette available \$6.95)

"America's greatest living vocalist is a Philadelphia gospel singer named Marion Williams... as fine an example of traditional black church singing as anyone has released in years." Dave Marsh, PLAYBOY

"She's not only the greatest living gospel singer, she's the greatest living singer, period... if you really want the hair on the back of your neck to stand-up straight, you've got to hear "I've Come So Far"... or "Ain't That Just Like Him"... An astonishing record by a singer who belongs in anyone's pantheon of greats." J.B. Griffith, PULSE.

"One of the Ten Best New Albums of 1987. No gospel record in recent years proves so accessible to pop music fans. Rock's indebtedness to black sacred music is transparent in Williams' soaring and emotionally torrential vocals." Norman Weinstein, THE IDAHO STATESMAN

MARION WILLIAMS

Born To Sing The Gospel.

(SF 1007)

(Album/cassette available \$6.95)

"Recreating her 1950s hit, "Packin' Up," Marion Williams simply blows away Aretha Franklin's recent recording of the same tune. Nuff said." Dave Marsh, ROCK AND ROLL CONFIDENTIAL.



"ALBUM OF THE WEEK. With her hollering and whooping, Marion Williams has marked popular music for good. Rock-and-roll embraced her style and her ability to convey ecstasy, and after 40 years of singing, she is still as passionate as she ever was... The gospel church is America's most influential source for singing techniques; Ms. Williams is one of the best the church has produced." Peter Watrous, THE NEW YORK TIMES.

"FOUR STARS. A live side recorded in a Philadelphia church conveys the vitality of this master improviser in her natural element. The studio side offers a stunning anthology. In other words, a complete package. No one hearing it could doubt the veracity of the album's title." Anthony DeCurtis, ROLLING STONE REVIEWS.

CHICAGO GOSPEL PIONEERS

Robert Anderson, Delois Barrett Campbell, Irma Gwynn, Lucy Smith, Gladys Gregory.

(SF 1004)

(Album/cassette available \$6.95)

For over fifty years, Chicago has been the Mecca and Vatican of gospel music, the hometown of its most gifted singers and composers. Among its best known residents have been Mahalia Jackson, Thomas A. Dorsey, and

Dinah Washington. The artists featured on this album include some of Chicago's finest. Robert Anderson, the king of Chicago gospel, was hailed by both Mahalia Jackson and James Cleveland as their inspiration. Delois Barrett Campbell, star of the film "Say Amen Sombody," is an international favorite. Irma Gwynn has the poised authority of a Gospel Marian Anderson. Lucy Smith chirps and soars with all the flair of the youthful Dinah Washington, her good friend. And Gladys Gregory, barely recorded in her youth, has matured into one of the greatest living gospel soloists.

REVEREND CLAUDE JETER

Yesterday and Today.

(SF 1005)

(Album/cassette available \$6.95)

"Claude Jeter has no peer except for his pupil Al Green." Robert Christgau, THE VILLAGE VOICE.

"The most astonishing gospel singer I have heard, and one of the most astonishing singers I have ever heard." Whitney Balliett, THE NEW YORKER.

Claude Jeter's falsetto stylings have inspired singers like Al Green and composers like Paul Simon. This is his first album in a decade. It features sparkling new versions of his previous hits with the Swan Silvertones, "Mary Don't You Weep" and "Jesus Remembers," as well as exciting new performances that unite him with the great Paul Owens. As a special premium, the album includes several, previously unissued, "live" performances with The Swan Silvertones, recorded in the early 1950s. Particularly on these, Jeter is at his most soulful and virtuosic.

WORLD BEAT / ETHNO-POP

All around the globe new music is being made which takes the world's myriad musical traditions, with all their power and eloquence, and injects them with the intensity and urgency of Western pop, using the full palette of contemporary instruments and state-of-the-art recording techniques. The result is World Beat / Ethno-Pop — viscerally exciting music that is the new frontier in popular music. The World Beat spectrum includes reggae, soca, zouk, cadence, and salsa from the Caribbean; juju, jive, Afrobeat and Soukous from Africa; rai and bhangara from Arabic and Indian realms, Celtic rock from Europe and much more. World Beat is a fascinating new mechanism which enables traditional music to again play the prominent role it historically has had in rejuvenating the world's popular music. Shanachie's World Beat / Ethno-Pop series presents many of the most impressive works of this provocative new movement.

OFRA HAZA

FIFTY GATES OF WISDOM

(Shanachie 64002)

(Album/cassette available \$6.95)

(Compact disc \$14.95)

Who would have imagined that traditional Yemenite songs could hit pop charts worldwide? Ofra Haza, a popular Israeli singing star, decided to record an album of songs sung traditionally by her Yemenite Jewish forbears — songs derived from devotional poems performed at festive occasions such as weddings. But these ancient songs were recorded — traditional rhythms and melodies intact — with contemporary pop production. Amidst the array of Western instruments are the tin-can percussion used by Yemenites traditionally. Topping it all is



Ofra Haza's exquisite soaring voice — a beguiling instrument in itself (so beguiling that two of the biggest dance hits of 1987 — "Pump Up The Volume" and "Paid In Full" — sampled her voice into their mix!). The results are stirring and haunting at the same time; relentlessly danceable yet light-years away from the four-beats-to-the-bar straight-jacket of most contemporary dance records. The arrangements, using a full string section, acoustic bass, flute, obo, English horn, bassoon, French horn and clarinet amidst multitudinous percussion, are subtle but compelling. This diverse palette of instruments is used discretely to subtly alter the high-tech textures. The LP jacket features stunning photos of Ofra in traditional Yemenite costume and the lyrics are reproduced on a handsome gatefold sleeve.

OBED NGOBENI

My Wife Bought A Taxi



OBED NGOBENI

My Wife Bought A Taxi

(Shanachie 64003)

(Album/cassette available \$6.95)

The world of South African music has been opened up with the enthusiasms stirred by Paul Simon's "Graceland" LP; the world now knows that the South African music scene is varied with much more to offer than infectious Zulu jive and lush choral singing. For instance, each ethnic group — Zulu, Sotho, Xhosa, Shanga and others — has distinct musical traditions, even I do not have sufficient expertise to differentiate the melody and rhythmic subtleties which give rise to distinctively appealing pop styles. Obed Ngobeni, a contemporary Shangaan artist, has created a hot, rollicking style based on supercharged Shangaan "jive" rhythms. His raw, soulful vocals work in call-and-response fashion with a female chorus. The basic guitar-bass-drums rhythm section is spiced with synthesized *mbira* (African thumb-piano) riffs and horn lines, giving the music that special extra kick. The groove may get a bit repetitious over the course of the album but what a great groove it is! This is joyous music.

DISSIDENTEN

Life At The Pyramids

(Shanachie 64001)

(Album/cassette available \$6.95)

Sahara Elektrik

(Shanachie 64005)

(Album/Cassette available \$6.95)

(Compact Disc \$14.95)

Arab culture has for centuries had an exotic appeal for Westerners, who attach an aura of mystery, sensuality, even irresistibly hypnotic allure to Middle Eastern art, architecture, religion and music. The modal improvisation and sophisticated rhythms of Arabic music bring together the complex spirituality of the Far East with the earthy soul of Africa. Yet most Westerners experience Arabic music in the most trivial contexts; Western pop tends to use Eastern textures as mere exotic decoration. Dissidenten, a world-beat group which roams the world studying myriad musical traditions and inventing innovative new fusions of these traditions with Western pop, has achieved something notable on these two LPs. They have managed to bring the authentic melodies and rhythms of North African, Near Eastern and Mediterranean musics into a contemporary pop context. Using synthesizers, electric instruments and traditional flutes, ouds, and percussion, Dissidenten creates music that is both haunting modal textures and danceable rhythms that are both sophisticated and propulsive. Indeed, some of their recordings have become dance club hits worldwide. Both LPs are marvelous, featuring evocative singing by the North African members of the group. "Sahara Elektrik" presents five long tracks (including their international hit "Fata Morgana") which develop melodically and rhythmically as the best of Arabic traditional music. "Life At The Pyramids" offers nine shorter, more varied selections with intricate modal melodies, highly emotive singing and complex time signatures ranging from arrhythmic mood pieces to hard-charging Arabic rock. Both are essential for any aficionado of world pop.



ALPHA BLONDY

Cocody Rock

(Shanachie 64011)

(Album/cassette available \$6.95)

(Compact Disc \$14.95)

The worldwide popularity of reggae has led to many interesting fusions of reggae with other musical styles. Africa has been a particularly fertile ground for these fusions since reggae artists such as Bob Marley, Jimmy Cliff and Peter Tosh have been popular there for many years. Many young African musicians began playing reggae themselves, often injecting liberal doses of African rhythmic inflection or melody into the basic reggae pulse. Now from Ivory Coast comes African reggae star Alpha Blondy whose charisma and rocking reggae sound have made him one of Africa's most popular musicians; indeed he is regarded by many as Africa's Bob Marley. "Cocody Rock", his breakthrough LP, integrates a fluent African feel into a classic reggae pulse. On the title track, and a few others, the rhythms are laid down by The Wailers, Bob Marley's backing band. Other tracks feature Alpha Blondy's own African group. Alpha's light, sinuous singing in English, French, Dioula and creole patois has a mesmerizing effect. It's a unique sound to be enjoyed by reggae fans and world music buffs alike.

NAJMA

Qareeb

(Shanachie 64009)

(Album/cassette available \$6.95)

Najma, of Indian descent but born and raised in England, perfectly represents the culture cross-pollination fueling World Beat. She received the traditional upbringing typical of a strongly Muslim Indian family. But education (she holds advanced engineering degrees) and Western surroundings exposed her to diverse influences. So it is with her music. She began singing late in life, concentrating on a very old musical tradition, the poetic *ghazal* songs which are passionate evocations of love and longing — material



not traditionally sung by a respectable Muslim woman. When Najma finally began singing publicly (against her family's wishes) she won the prestigious Asian Song Contest in Birmingham, England. "Qareeb" takes a particularly innovative approach to the *ghazal* form; in addition to such traditional instruments as tabla, santoor, and violin, there are saxophone, fretless electric bass, and synthesizers. The melodies, lyrics and rhythms are authentically traditional but the album's instrumentation gives it a totally contemporary feeling — the results are dreamlike, lilting and hypnotic. Floating and soaring above everything is Najma's extraordinary voice, an instrument of exquisite beauty.



ASHWIN BATISH

SITAR POWER

(Shanachie 64004)

(Album/cassette available \$6.95)

The sitar became somewhat of a cliché during the late Sixties and early Seventies thanks to the dilittante-dabbings of various Western pop musicians and a coincidental fad for Eastern mysticism. In those times,

the sitar was used mostly for coloration in pop contexts. That's a shame because the sitar can be a monumentally expressive instrument in the hands of a master and Indian classical music at its best marries improvisation, emotion and compositional complexity to sublime effect. Ashwin Batish, son of prominent Indian composer and multi-instrumentalist, is a classically trained sitarist who is also proficient on a number of other Indian and Western instruments. It was his dream to bring the musical substance (not just the textures) of Indian classical music into popular context — especially via dance music. On "Sitar Power", playing sitar, tabla, bass guitar and a variety of synthesizers and drum machines, he does just that. Ignore the gimmicky song titles ("Bombay Bogie", "Raga Rock"); this LP delivers plenty of musical substance — melodies worth hearing over and over — (with a hot dance beat.) Not every track is completely successful, (some get lost in gimmickry) but the seven-plus minute romp of "New Delhi Vice" is alone worth the price of the LP. So effectively does it blend classical melody with viscerally exciting pop music production. A small miracle.



WHEN THE TIME COMES

Rebel Soca

(Shanachie 64010)

(Album/cassette available \$6.95)

(Compact Disc \$14.95)

During the 1970's, calypso — the jaunty, lyrically potent music of many Caribbean islands (especially Trinidad) — got a heavy dose of Western pop energy and technology and evolved into soca. Soca retained calypso's fluent melodies and boistrous horn sections but streamlined the rhythm section into a steady-stomping drum-kit, hard-kicking electric bass and racheting rhythm guitars. The lyrics got a little simpler as the energy level cranked up and soca became one of the world's great dance musics — maybe the ultimate party music. But a significant percentage of soca carried on calypso's venerable tradition of social commentary. "Rebel Soca" brings together eight of the finest soca tracks of the last fifteen years — most of them featuring message-oriented lyrics and progressive combinations of soca, funk, reggae and African influences. Among such famed artists as Black Stalin, Baron, Lord Nelson, and Ras Iley are brilliant lesser-known performers such as Safi Abdullah, Bro Resistance, Red Plastic Bag and Johnny King. The collection is an excellent introduction to soca as well as a great example of hard-hitting political music made danceable.

THREE MUSTAPHAS THREE

Shopping

(Shanachie 64006)

(Album/cassette available \$6.95)

Unpredictable and provocative, Three Mustaphas Three are the Marx Brothers of World Beat, irrepressible jokers who are dead serious about their jokes. As they go on their merry way, they create some of the most exhilarating music imaginable, a glorious stew of rhythms, melodies and sounds from all over the world but especially The Balkans and Near East. Though capable of playing straight traditional music from these regions (as they do on more than one track on this LP), their greatest triumphs come when they drop, say, polka or juju into a Turkish groove. Or, when they create something completely original as in "Xamenh Evtexia Fiz'n (Lost Refrigeration)" which moves from a stately Balkan dance music to go-go-funk topped off with a delirious, and hilarious, rap. They use such traditional instruments as bouzouki (Greek/Turkish



lute) and darbouki (drum) alongside electric bass and synthesizers. And they throw in accordians, fiddles and trumpets for good measure! Three Mustaphas, though rumored to be refugees, refuse to say where they are from. That's because they believe a world without borders — music without category. Hence, their slogan: "Forward, in all directions!"

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Video Series

BEATS OF THE HEART is a fourteen-part series of music documentaries by noted English film-maker Jeremy Marre. Each part examines from a street-level perspective a different music scene from around the world. Artists from myriad cultures are captured in moments of spontaneous performance and intimate revelation.



ROOTS, ROCK, REGGAE . . . Kingston, Jamaica, 1977 — a flashpoint year for reggae music and Jamaica: police and thieves battling in the street as politicians battle for power and reggae musicians fight for people's souls. "Roots, Rock, Reggae" presents a rare glimpse into the roots of reggae from the rough-and-tumble Trenchtown ghetto to the placid hills behind Kingston where followers of Rastafari drum and sing hymns. Features performances, interviews, and studio scenes with Jimmy Cliff, Bob Marley, Toots and The Maytals, Jacob Miller & Inner Circle, The Abyssinians, Lee "Scratch" Perry, Ras Michael & Sons of Negus, Joe Higgs and more!

\$19.95

KONKOMBE . . . An extraordinary journey to the Nigerian pop music scene, "Konkombe" is the perfect introduction to the endlessly fascinating world of African pop's dizzying array of sounds, rhythms and melodies. Here the musical kaleidoscope of juju, Afrobeat highlife, Afro-pop, and Lagos street music is at your fingertips. "Konkombe" takes you into recording studios, to a party given by the Chief of Lagos, into the inner sanctum of major stars and more. It features interviews, recording sessions, and performances by such stars of African music as Sunny Ade, Fela Anikulapo-Kuti, I.K. Dairo, Sonny Okosun and others. In short, the entire spectrum of the Nigerian pop scene is at your fingertips.

\$19.95

SALSA refers not only to hot sauce but hot music — the exuberant dance music of Latino communities in New York and other cities in Eastern United States as well as Puerto Rico and Cuba. Over the past twenty-five years, salsa has profoundly influenced jazz and pop music even as it gave a focal point for a colorful, distinctively Latin way of walking, talking and dancing. From the barrios of New York City to the roots-culture of The Caribbean, "Salsa" captures Latin music in all its joy, vitality and improvisational brilliance. Highlights include performances, interviews, and recording sessions with such stars as Celia Cruz, Tito Puente, Reuben Blades, Charlie Palmieri, Ray Barretto and many more!

\$19.95

"RHYTHM OF RESISTANCE" takes you across forbidden boundaries of apartheid to experience the authentic joy and sorrow of Black South African music. Music that has been ignored, suppressed or ghettoized comes alive in unforgettable moments, often filmed clandestinely. Featured are performances, interviews and intimate moments with Ladysmith Black Mambazo, Malombo, Johnny Clegg/Sipho Mchunu of Juluka, The Mahotella Queens, Abafana Baseghudeni and more.

\$19.95

COMPLETE LISTING

We have gathered 500 exciting and interesting blues albums from a wide variety of labels. These span from pre-war country blues to modern electric blues. We have denoted when a cassette is available by adding (c) after the album title. Likewise if this album is available in compact disc we have added (CD). Have fun browsing through this list and we welcome your suggestions about any additions you would like to see.

ALLIGATOR RECORDS

Albums/cassettes \$8.95 Compact Discs \$15.95

- 3903 THE WHAM OF THAT MEMPHIS MAN (c)
- 4701 HOUND DOG TAYLOR AND THE HOUSEROCKERS
- 4702 BIG WALTER HORTON with CAREY BELL
- 4703 THE SON SEALS BLUES BAND
- 4704 NATURAL BOOGIE
- 4705 SOMEBODY LOAN ME A DIME
- 4706 I GOT WHAT IT TAKES
- 4707 BEWARE OF THE DOG
- 4708 MIDNIGHT SON
- 4710 I HEAR SOME BLUES DOWNSTAIRS
- 4711 THE EARTHSHAKER (c)
- 4712 LIVE AND BURNING (c)
- 4713 ICE PICKING (c) (CD)
- 4714 BAYOU LIGHTNING (c)
- 4718 CRAWFISH FIESTA (c) (CD)
- 4719 FROSTBITE (c) (CD)
- 4720 CHICAGO FIRE
- 4721 TURN ON THE NIGHT
- 4723 STONE CRAZY! (c) (CD)
- 4724 FROM THE HEART OF A WOMAN (c)
- 4725 FROZEN ALIVE! (c) (CD)
- 4727 GENUINE HOUSEROCKING MUSIC (c)
- 4730 DON'T LOSE YOUR COOL (c) (CD)
- 4731 HOT SHOT
- 4733 LIVE IN JAPAN (c) (CD)
- 4734 WHOOPIN' (c) (CD)
- 4735 GUITAR SLINGER (c) (CD)
- 4736 NIGHT FLIGHT (c)
- 4737 HIGH COMPRESSION (c) (CD)
- 4738 BAD AXE (c) (CD)
- 4739 STRIKE LIKE LIGHTNING (c) (CD)

- 4740 QUEEN OF THE BLUES (c) (CD)
- 4741 WHEN A GUITAR PLAYS THE BLUES (c) (CD)
- 4742 SERIOUS BUSINESS (c) (CD)
- 4743 SHOWDOWN (c) (CD)
- 4746 LIVE FROM CHICAGO (c) (CD)
- 4747 DANCING ON THE EDGE (c) (CD)
- 4748 3rd DEGREE (c) (CD)
- 4750 SECOND SIGHT (c) (CD)
- 4752 COLD SNAP (c) (CD)
- 4754 LIVE FROM CHICAGO (c) (CD)
- 4756 HOT WIRES (c) (CD)
- 7701 LIVING CHICAGO BLUES Vol. 1
- 7702 LIVING CHICAGO BLUES Vol. 2
- 7703 LIVING CHICAGO BLUES Vol. 3
- 7704 LIVING CHICAGO BLUES Vol. 4
- 7705 LIVING CHICAGO BLUES Vol. 5
- 7706 LIVING CHICAGO BLUES Vol. 6

- Lonnie Mack
- Hound Dog Taylor
- Big Walter Horton
- Son Seals
- Hound Dog Taylor
- Fenton Robinson
- Koko Taylor
- Hound Dog Taylor
- Son Seals
- Fenton Robinson
- Koko Taylor
- Son Seals
- Albert Collins
- Lonnie Brooks
- Professor Longhair
- Albert Collins
- Son Seals
- Lonnie Brooks
- Buddy Guy
- Koko Taylor
- Albert Collins
- Hound Dog Taylor
- Albert Collins
- Lonnie Brooks
- Albert Collins
- Sonny Terry w. Johnny Winter
- Johnny Winter
- Fenton Robinson
- James Cotton
- Son Seals
- Lonnie Mack
- w. Stevie Ray Vaughn
- Koko Taylor

- Roy Buchanan
- Johnny Winter
- Collins/Cray/Copeland
- James Cotton
- Roy Buchanan
- Johnny Winter
- Lonnie Mack
- Albert Collins
- Koko Taylor
- Roy Buchanan
- Anthology
- Anthology
- Anthology
- Anthology
- Anthology
- Anthology
- Anthology
- Anthology

- 1023 TEXAS SONGSTER Volume 2
- 1025 BLUES AND COUNTRY DANCE TUNES FROM VIRGINIA
- 1026 TEXAS SONGSTER Volume 3
- 1027 FRED McDOWELL Vol. 2
- 1030 BERKELEY BLUES FESTIVAL
- 1033 MANCE LIPSCOMB Volume 4
- 1034 THE TEXAS BLUES MAN
- 1035 MORE BLUES AND COUNTRY DANCE TUNES FROM VIRGINIA
- 1036 GOING BACK TO THE COUNTRY
- 1039 BALL AND CHAIN
- 1041 MISSISSIPPI DELTA BLUES Vol. 1
- 1042 MISSISSIPPI DELTA BLUES Vol. 2
- 1045 THE STRUGGLE
- 1046 FRED McDOWELL AND HIS BLUES BOYS
- 1047 IN EUROPE
- 1049 MANCE LIPSCOMB Volume 5
- 1053 THINKING OF WHAT THEY DID TO ME
- 1054 LOUISIANA BLUES
- 1057 ROOSEVELT HOLTS & HIS FRIENDS
- 1061 GOOD MORNING MR. WALKER
- 1063 LIGHTNING HOPKINS IN BERKELEY
- 1065 DOCTOR ROSS-HIS FIRST RECORDINGS
- 1068 KEEP YOUR LAMP TRIMMED AND BURNING
- 1069 MANCE LIPSCOMB Volume 6
- 1073 THE COUNTRY BOY
- 1075 ONE OF THESE MORNINGS
- 1077 YOU'LL NEVER FIND ANOTHER MAN LIKE MANCE
- 1084 KING OF COUNTRY BLUES Vol. 1
- 1085 KING OF COUNTRY BLUES Vol. 2
- 1087 POOR LIGHTNIN'
- 1089 ELIZABETH COTTON "LIVE"
- 1095 LOUIE BLUE
- 2003 LOWELL FULSON
- 2005 CAROLINA BLUES
- 2006 TEXAS BLUES Vol. 1
- 2007 EARLY RECORDINGS/LIGHTNING HOPKINS
- 2008 OAKLAND BLUES
- 2009 FRISCO BOUND
- 2010 EARLY RECORDINGS VOL. 2/LIGHTNING HOPKINS
- 2011 ANGOLA PRISONER'S BLUES
- 2012 PRISON WORK SONGS
- 2014 POSSUM UP A SIMMON TREE
- 2015 THOSE PRISON BLUES
- 2018 COUNTRY NEGRO JAM SESSION
- 2019 HOT BLUES
- 2020 KING BIQUIT TIME
- 5012 GRAND DAD OF THE COUNTRY GUITAR PICKERS

- Mance Lipscomb
- John Jackson
- Mance Lipscomb
- Fred McDowell
- Hopkins, Lipscomb & Chenier
- Mance Lipscomb
- Lightning Hopkins

- John Jackson
- Juke Boy Bonner
- Hopkins, Thornton & Williams
- Anthology
- Anthology
- Juke Boy Bonner
- Fred McDowell
- John Jackson
- Mance Lipscomb
- Big Joe Williams
- Anthology
- Roosevelt Holts
- Joseph Spence
- Lightning Hopkins
- Doctor Ross
- Fred McDowell
- Mance Lipscomb
- K.C. Douglas
- J.C. Burris

- Mance Lipscomb
- White, Estes & Beauregard
- Lewis, McDowell & Strickland
- Lightning Hopkins
- Elizabeth Cotton
- Armstrong, Bogan, Rachel etc
- Lowell Fulson
- Guitar Slim & Jelly Belly
- Anthology
- Lightning Hopkins
- Anthology
- Jesse Fuller

- Lightning Hopkins
- Anthology
- Anthology
- Snooks Eaglin
- Robert Pete Williams
- Anthology
- Smokey Babe
- Sonny Boy Williamson

- Sam McGee

ARHOLIE RECORDS

Albums \$7.95

- 1001 TEXAS SHARECROPPER AND SONGSTER
- 1002 TOUGH TIMES
- 1003 BLACK ACE
- 1004 LIL' SON JACKSON
- 1005 I HAVE TO PAINT MY FACE (A Collection Of Mississippi Blues)
- 1006 BLUES N'TROUBLE
- 1011 LIGHTNIN' SAM HOPKINS
- 1012 BLUES N'TROUBLE
- 1017 TEXAS BLUES Vol. 2
- 1018 BAD LUCK N' TROUBLE
- 1019 SKY SONGS Vol. 1
- 1020 SKY SONGS Vol. 2
- 1021 MISSISSIPPI DELTA BLUES
- 1022 LIGHTNING HOPKINS WITH HIS BROTHERS AND BARBARA DANE

- Mance Lipscomb
- Big Joe Williams
- Black Ace
- Lil' Son Jackson
- Anthology
- Anthology
- Lightning Hopkins
- Anthology
- Anthology
- Anthology
- Bukka White
- Bukka White
- Fred McDowell
- Lightning Hopkins

BLUES BOY RECORDS

Albums \$10.95

- 300 ORIGINATOR OF MODERN GUITAR BLUES

- Lonnie Johnson

BLUES CLASSICS

Albums \$7.95

- 1 MEMPHIS MINNIE (1934-1942)
- 2 JUG, JOOK & WASHBOARD BANDS
- 3 SONNY BOY WILLIAMSON Vol. 1 (1937-1941)
- 4 PEETIE WHEATSTRAW & KOKOMO ARNOLD
- 5 COUNTRY BLUES CLASSICS
- 6 COUNTRY BLUES CLASSICS Vol. 2
- 7 COUNTRY BLUES CLASSICS Vol. 3
- 8 CHICAGO BLUES-THE EARLY 1950's
- 10 WASHBOARD SAM (1935-1941)
- 11 BLIND BOY FULLER (1935-1940)
- 12 DETROIT BLUES-THE EARLY 1950's
- 13 MEMPHIS MINNIE (w. KANSAS JOE-1930-1931)

- Memphis Minnie
- Anthology
- Sonny Boy Williamson
- Wheatstraw & Arnold
- Anthology
- Anthology
- Anthology
- Anthology
- Washboard Sam
- Blind Boy Fuller
- Anthology
- Memphis Minnie

- 14 COUNTRY BLUES CLASSICS Vol.4
 15 MEMPHIS AND THE DELTA-THE 1950's
 16 TEXAS BLUES-THE 1950's
 17 NEGRO RELIGIOUS MUSIC Vol.1
 THE SANCTIFIED SINGERS
 18 NEGRO RELIGIOUS MUSIC Vol.2
 THE SANCTIFIED SINGERS Part 2
 19 NEGRO RELIGIOUS MUSIC Vol.3
 SINGING PREACHERS
 20 SONNY BOY WILLIAMSON Vol.2
 (1937-1946)
 21 BIG JOE WILLIAMS
 w. SONNY BOY WILLIAMSON 1937-1947
 22 CAROLINA BLUES
 23 JUKE JOINT BLUES
 24 SONNY BOY WILLIAMSON Vol.3
 25 THE GUITAR WIZARD
 26 WHEN WOMEN SANG THE BLUES
 27 THE KING OF BOOGIE WOOGIE (1939-1949)
 28 THE KING OF CHICAGO BLUES PIANO Vol.1
 29 THE KING OF CHICAGO BLUES PIANO Vol.2
 30 HISTORIC RECORDINGS 1952-1953

- Anthology
 Anthology
 Anthology
 Anthology
 Anthology
 Sonny Boy Williamson
 Big Joe Williams
 Ralph Willis
 Anthology
 Sonny Boy Williamson
 Tampa Red
 Anthology
 Albert Ammons
 Big Maceo Merriweather
 Big Maceo Merriweather
 Lightning Hopkins

FANTASY RECORDS

Twofer Series 24000's \$9.95

9600's Series/Albums and cassettes \$8.95

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 24703 SHAKE 'EM ON DOWN
 24704 WHEN I DIE I'LL LIVE AGAIN
 24705 RAINING THE BLUES
 24706 BOOGIE CHILLUN
 24707 BROTHER LOWDOWN
 24708 BACK TO NEW ORLEANS
 24717 URBAN BLUES
 24721 MIDNIGHT SPECIAL
 24722 BLACK SNAKE
 24723 CALIFORNIA BLUES
 24724 WALKING BLUES
 24725 HOW MANY MORE YEARS I GOT
 9627 SAN FRANCISCO '83 (c)
 9633 I'M IN A PHONE BOOTH, BABY (c)

- Lightnin' Hopkins
 Furry Lewis
 Rev. Gary Davis
 Memphis Slim
 John Lee Hooker
 Jesse Fuller
 Sonny Terry & Brownie McGhee
 Roosevelt Sykes &
 Little Brother
 Sonny Terry & Brownie McGhee
 John Lee Hooker
 Sonny Terry & Brownie McGhee
 Big Joe Williams
 Lightnin' Hopkins
 Albert King
 Albert King

FLYRIGHT RECORDS

Albums \$9.95

- 113 SOUTH MEMPHIS JUG BAND
 520 BLUES HANGOVER
 524 LIGHTNING SLIM/THE EARLY YEARS
 539 ZYDECO BLUES
 553 MONDAY MORNING BLUES
 LIBRARY OF CONGRESS RECORDINGS
 Vol.1
 558 GOT LOVE IF YOU WANT IT
 560 GROANING THE BLUES
 561 MAGIC ROCKER
 562 OTHER TAKES
 563 DUST MY BROOM
 564 MOJO BOOGIE
 565 SNOOKY PRYOR and MOODY JONES
 566 SUNNYLAND SLIM
 567 KING COBRAS
 568 JOHN BRIM & LITTLE HUDSON
 578 IKE TURNER AND HIS KINGS OF
 RHYTHM(1958)
 583 THE FEATURE SIDES (1954)
 584 BABY FACE LEROY and FLOYD JONES
 585 WORLD OF TROUBLE
 588 UNIVERSAL ROCK
 591 GABRIEL BROWN AND HIS GUITAR
 592 ROCKIN' WITH DUPSEE
 593 SHAKE YOUR HIPS
 594 THE FINAL TAKES AND OTHERS
 602 HARD TIMES
 605 CHIEFLY WELLS

- South Memphis Jug Band
 Slim Harpo
 Lightning Slim
 Anthology
 Mississippi John Hurt
 Slim Harpo
 Otis Rush
 Magic Sam & Shakey Jake
 Otis Rush & Magic Sam
 Johnny Shines & Robert
 Lockwood
 J.B.Lenoir
 Snooky Pryor & Moody Jones
 Sunnyland Slim
 Anthology
 John Brim & Little Hudson
 Ike Turner
 Lightning Slim
 Baby Face Leroy & Floyd Jones
 Memphis Minnie
 Junior Wells
 Gabriel Brown
 Rockin' Dupsee
 Slim Harpo
 Otis Rush & Buddy Guy
 Anthology
 Junior Wells & Magic Sam

FOLKLYRIC RECORDS

Albums \$7.95

- 9002 SON HOUSE/THE ENTIRE 1941-42
 LIBRARY OF CONGRESS RECORDINGS
 Son House
 Anthology
 9009 HAWAIIAN STEEL GUITAR 1920-1950
 9027 HAWAIIAN STEEL GUITAR CLASSICS
 Vol.2 (1927-1934)
 Anthology
 9045 ACAPELLA GOSPEL SINGING
 1930's-1950's
 Anthology
 9046 GOLDEN AGE OF GOSPEL SINGING
 1940's-1950's
 Anthology

GOOD TIME JAZZ

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- 10031 FOLK SONGS, SPIRITUALS AND BLUES
 10051 SAN FRANCISCO BAY BLUES
 Jesse Fuller
 Jesse Fuller

HERITAGE RECORDS

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- 301 MISSISSIPPI JOHN HURT
 LIBRARY OF CONGRESS
 RECORDINGS(1963)
 Mississippi John Hurt
 302 MISSISSIPPI FRED McDOWELL (1962)
 307 I AM A TRUE VINE
 Rev.Gary Davis
 308 REV.GARY DAVIS IN CONCERT 1962
 Rev.Gary Davis

J.E.M.F.RECORDS

Albums \$7.95

- 106 ATLANTA BLUES 1933/UNISSUED
 RECORDINGS
 Anthology

JASS RECORDS

Albums/cassette \$8.95 Compact Discs \$15.95
 Jasbox 1 \$30.00

- 1 OKAY AMERICA! ALTERNATE TAKES &
 RARITIES (c)
 The Boswell Sisters
 3 COPULATIN' RHYTHM/16 BLUES/JAZZ
 RARITIES (c)
 Anthology
 5 COPULATING RHYTHM Volume Two (c)
 Anthology
 8 SANTA CLAUS BLUES (c)
 Anthology
 CD 1 THE COPULATIN' BLUES
 COMPACT DISC (CD)
 Anthology
 Jasbox 1 THEM DIRTY BLUES
 5 RECORD COPULATION COMPILATION
 Anthology

KRAZY KAT RECORDS

Albums \$9.95

- 781 SHAME, SHAME, SHAME
 Jimmy Reed
 786 COLD CHILLS
 Jimmy Reed
 787 BOOGIE BLUES 'N' ZYDECO
 Rockin' Sidney
 790 SHAKE YOUR MONEY MAKER
 Homesick James &
 Snook Pryor
 7401 LITTLE BOOGIE 1945-1953
 Champion Jack Dupree
 7402 STAR BOOTLEGGER
 Arthur "Big Boy" Crudup
 7405 MUDDY WATERS IN CONCERT 1958
 Muddy Waters
 7408 PROFESSOR LONGHAIR LIVE 1975
 Professor Longhair
 7410 LIGHTNIN' HOPKINS & BIG BOY CRUDUP
 Lightning Hopkins &
 Big Boy Crudup
 7414 REETE PETITE AND GONE
 Louis Jordan
 7421 GOIN' BACK HOME
 Smokey Hogg
 7425 HOUSTON SHUFFLE/TEXAS R&B
 1955-1966
 Anthology
 7427 MEMPHIS BLUES
 Anthology
 7428 WALKING WITH FRANKIE 1960
 Frankie Lee Sims
 7429 HARD GRIND BLUESMAN
 Wild Jimmy Spruill

MAGPIE RECORDS

Albums \$9.95

- 1806 MEMPHIS MINNIE 1936-1949
 Memphis Minnie
 4401 PIANO BLUES/PARAMOUNT 1929-1930
 Anthology
 4402 PIANO BLUES/BRUNSWICK 1928-1930
 Anthology
 4403 PIANO BLUES/VOCALION 1929-1930
 Anthology
 4404 PIANO BLUES/THE THOMAS FAMILY
 1925-1929
 Anthology
 4405 PIANO BLUES/POSTSCRIPT 1929-1933
 Anthology
 4406 PIANO BLUES/WALTER ROLAND
 1933-1935
 Walter Roland
 4407 PIANO BLUES/LEROY CARR 1930-1935
 Leroy Carr
 4408 PIANO BLUES/TEXAS SEAPORT
 1934-1937
 Anthology

4409	PIANO BLUES/CRIPPLE CLARENCE LOFTON and GEORGE NOBLE 1935-1936	Lofton and Noble	205	PEG LEG HOWELL 1928-1929	Peg Leg Howell
4410	PIANO BLUES/TERRITORY BLUES 1934-1941	Anthology	206	TEXAS ALEXANDER Vol.1 1927-1928	Texas Alexander
4411	PIANO BLUES/TEXAS SANTE FE 1934-1937	Anthology	209	GREAT HARP PLAYERS 1927-1930	Anthology
4412	PIANO BLUES/BIG FOUR 1933-1941	Anthology	210	LEROY CARR 1928	Leroy Carr
4413	PIANO BLUES/CENTRAL HIGHWAY 1933-1941	Anthology	211	TOMMY BRADLEY/JAMES COLE GROUPS 1930-1932	Tommy Bradley & James Cole
4414	PIANO BLUES/THE ACCOMPANIST 1933-1941	Anthology	212	CHARLIE LINCOLN 1927-1930	Charlie Lincoln
4415	PIANO BLUES/DALLAS 1927-1929	Anthology	213	MEMPHIS HARMONICA KINGS 1929-1930	Anthology
4416	PIANO BLUES/CHARLIE SPAND 1929-1931	Charlie Spand	214	TEXAS ALEXANDER Vol.2 1928-1929	Texas Alexander
4417	PIANO BLUES/PARAMOUNT Vol.2 1927-1932	Anthology	215	RAMBLIN' THOMAS 1928-1932	Ramblin' Thomas
4418	PIANO BLUES/ROOSEVELT SYKES and LEE GREEN 1929-1930	Roosevelt Sykes & Lee Green	216	COUNTRY GIRLS 1926-1929	Anthology
4419	PIANO BLUES/BARRELHOUSE WOMEN 1925-1933	Anthology	217	RUFUS AND BEN QUILLIAN 1929-1931	Rufus & Ben Quillian
4420	PIANO BLUES/BARRELHOUSE YEARS 1928-1933	Anthology	219	JULIUS DANIELS/LIL' McCLINTOCK	Julius Daniels & Lil' McClintock
4421	PIANO BLUES/UNISSUED BOOGIE 1938-1945	Anthology	220	TEXAS ALEXANDER Vol.3 1929-1930	Texas Alexander
4451	LITTLE BROTHER MONTGOMERY 1960-1961	Little Brother Montgomery	221	PEG LEG HOWELL Vol.2 1926-1927	Peg Leg Howell
			222	SANCTIFIED JUG BANDS 1928-1930	Anthology
			2001/		
			2002	SONGSTERS AND SAINTS Vol.1 double LP \$15.95	Anthology

ORIGINAL BLUES CLASSICS

Albums \$6.95

501	WILLIE'S BLUES	Willie Dixon & Memphis Slim
502	BLUES BY LONNIE JOHNSON	Lonnie Johnson
503	SONNY'S STORY	Sonny Terry
504	CAROLINA BLUES MAN	Pink Anderson
505	BROWNIE'S BLUES	Brownie McGhee
506	BLUES IN MY BOTTLE	Lightnin' Hopkins
507	ALL KINDS OF BLUES	Memphis Slim
508	SOUTH SIDE BLUES	Mama Yancey & Little Brother
509	ODETTA AND THE BLUES	Odetta
510	ALBERTA HUNTER w.LOVIE AUSTIN & HER BLUES SERENADERS	Alberta Hunter
511	EVENIN' BLUES	Jimmy Witherspoon
512	TROUBLE IN MIND	King Curtis
513	IT'S THE BLUES MAN	Eddie Kirkland
514	HEAR MY BLUES	Al Smith
515	TROUBLE BLUES	Curtis Jones
516	DON'T TAMPA WITH THE BLUES	Tampa Red
517	LAST SESSION	Blind Willie McTell
518	IDLE HOURS	Lonnie Johnson & Victoria Spivey
519	SAY NO TO THE DEVIL	Rev. Gary Davis
520	SONGS WE TAUGHT YOUR MOTHER	Alberta Hunter
521	SONNY IS KING	Sonny Terry
522	GOIN' AWAY	Lightnin' Hopkins
523	STEADY ROLLING BLUES	Memphis Slim
524	GOSPEL, BLUES AND STREET SONGS	Rev. Gary Davis & Pink Anderson
525	CHICAGO: THE LIVING LEGENDS	Little Brother Montgomery

ORIGIN OF JAZZ LIBRARY

Albums \$7.95

3	HENRY THOMAS SINGS THE TEXAS BLUES	Henry Thomas
4	THE GREAT JUG BANDS 1927-1933	Anthology
5	THE MISSISSIPPI BLUES Vol.1 1927-1940	Anthology
6	THE COUNTRY GIRLS 1927-1935	Anthology
10	CRYING SAM COLLINS	Sam Collins & King Solomon Hill
11	THE MISSISSIPPI BLUES No.2 (THE DELTA-1929-1932)	Anthology
12	IN THE SPIRIT Vol.1 1927-1934	Anthology
13	IN THE SPIRIT Vol.2 1927-1934	Anthology
14	ALABAMA COUNTRY 1927-1931	Anthology
15	RUGGED PIANO CLASSICS 1927-1939	Anthology
16	RAGGED PIANO CLASSICS 1923-1943	Anthology
17	THE MISSISSIPPI BLUES Vol.3 1926-1937	Anthology
18	LET'S GO RIDING 1927-1936	Anthology
19	THE JUG BAND SOUND 1927-1939	Anthology
20	THE BLUES IN ST. LOUIS 1929-1937	Anthology
21	THE BLUES IN MEMPHIS 1927-1939	Anthology
22	PEG LEG HOWELL AND HIS BAND	Peg Leg Howell
23	WOKE UP THIS MORNING BLUES IN MY FINGERS	Lonnie Johnson
24	MEMPHIS MINNIE (ALTERNATE & UNISSUED TAKES 1944-1949)	Memphis Minnie
25	BLACK COUNTRY MUSIC OF GEORGIA 1927-1936	Anthology
8051	LEEVE CAMP BLUES 1968	Fred McDowell

MAMLISH RECORDS

Albums \$7.95

3801	NEW DEAL BLUES 1933-1939	Anthology
3802	MISSISSIPPI BOTTOM BLUES 1926-1935	Anthology
3803	LOW DOWN MEMPHIS BARRELHOUSE BLUES	Anthology
3804	STOP AND LISTEN	Mississippi Shieks
3805	GOOD TIME BLUES / ST. LOUIS 1926-1932	Anthology
3806	HARD TIME BLUES / ST. LOUIS 1933-1940	Anthology
3807	MR. JOHNSON'S BLUES 1926-1932	Lonnie Johnson
3809	BULLFROG BLUES	Anthology
3810	BIG JOE WILLIAMS 1935-1941	Big Joe Williams
3811	ED BELL'S MAMLISH MOAN	Ed Bell
3812	BAREFOOT BILL'S HARD LUCK BLUES	Anthology

MILESTONE RECORDS

Albums \$8.95

2001	THE IMMORTAL MA RAINEY	Ma Rainey
2002	THE IMMORTAL JOHNNY DODDS	Johnny Dodds
2003	THE IMMORTAL JELLY ROLL MORTON	Jelly Roll Morton
2004	THE IMMORTAL BLIND LEMON JEFFERSON	Blind Lemon Jefferson
2006	THE IMMORTAL KING OLIVER	King Oliver
2007	BLIND LEMON JEFFERSON Vol.2	Blind Lemon Jefferson
2008	BLAME IT ON THE BLUES	Ma Rainey
2009	BOOGIE WOOGIE RARITIES 1927-1932	Anthology
2011	CHICAGO MESS AROUND	Johnny Dodds
2012	A MONDAY DATE/1928	Earl Hines
2013	BLACK SNAKE MOAN	Blind Lemon Jefferson
2014	NEW ORLEANS HORNS	Freddie Keppard & Tommy Ladnier
2016	THE BLUES TRADITION	Anthology
93003	LONG WAY FROM HOME	Fred McDowell

MATCHBOX RECORDS

Albums \$8.95

1001	BLIND LEMON JEFFERSON 1926-1929 THE REMAINING TITLES	Blind Lemon Jefferson
1002	FRANK STOKES 1927-1929 THE REMAINING TITLES	Frank Stokes
1003	BLIND BLAKE 1926-1929 THE REMAINING TITLES	Blind Blake
1004	BIG BILL BROONZY 1927-1932	Big Bill Broonzy
1007	PAPA CHARLIE JACKSON 1924-1929	Papa Charlie Jackson
1008	MEMPHIS JUG BAND 1927-1934 THE REMAINING TITLES	Memphis Jug Band
1009	BARBECUE BOB 1927-1930 THE REMAINING TITLES	Barbecue Bob
1010	LEEKAN & COOKSEY 1926-1927 THE REMAINING TITLES	Leechan & Cooksey
1011	ROOSEVELT SYKES 1929-1934	Roosevelt Sykes
1012	MISSISSIPPI SHEIKS Vol. 2 1930-1934	Mississippi Sheiks
1013	LONNIE JOHNSON Vol.2 1927-1932	Lonnie Johnson
201	COUNTRY BLUES-THE FIRST GENERATION 1927	Anthology

- 8053 FOLKSONGS & BLUES/THE PIEDMONT
SESSIONS 1963
8054 WORRIED BLUES/THE PIEDMONT SESSIONS
Vol.2 1964

PRESTIGE RECORDS

- Albums \$8.95
7725 THE GUITAR AND BANJO OF REV. GARY
DAVIS

RAMBLER RECORDS

- Albums \$7.95
106 SWING GUITAR LEGEND

RUMBLE RECORDS

- Albums \$8.95
1001 GONNA BE A LIVE ONE IN HERE TONIGHT
1004 POWER WIRE BLUES

STASH RECORDS

- Albums/cassettes \$8.95
100 REEFER SONGS (c) Anthology
101 COPULATIN/16 ORIGINAL BLUES VOCALS
(c) Anthology
106 AC/DC BLUES-GAY JAZZ REISSUES Anthology
109 JAZZ WOMEN: A FEMINIST
RETROSPECTIVE Anthology
114 ALL OF MY APPOINTED TIME Anthology
40 YEARS OF A CAPPELLA GOSPEL (c)
117 STREET WALKING BLUES Anthology
119 REEFER MADNESS Anthology
122 COPULATIN' BLUES- Volume Two (c) Anthology
123 YOUNG ALBERTA HUNTER- THE TWENTIES
125 THE STASH CHRISTMAS ALBUM (c) Anthology
128 RAGS TO CLASSICS Eubie Blake
129 RARE EARLY RECORDINGS Noble Sissle & Eubie Blake
130 EUBIE BLAKE/LIVE CONCERT Eubie Blake

STAX RECORDS

- Albums/cassettes \$6.95 Compact Discs \$15.95
except 8000's Series \$11.95
4101 THE PINCH (c) Albert King
4116 BE ALTIUDE: RESPECT YOURSELF (c) Staple Singers
4118 MAVIS STAPLE (c) Mavis Staple
4119 CHRONICLE (c) Staple Singers
4123 CHRONICLE (c) Albert King & Little Milton
4128 LIVE WIRE/BLUES POWER Albert King
4132 MONTREUX FESTIVAL w. ALBERTA KING,
LITTLE MILTON & CHICO (c) Albert King
4134 THAT'S WHERE IT'S AT (c) John Lee Hooker
60-005 THE BEST OF ALBERT KING (CD only) Albert King
60-007 THE BEST OF THE STAPLE SINGERS
(CD only) Staple Singers
8504 BLUES FOR ELVIS (c) Albert King
8505 GREATEST HITS (c) Booker T. and the MGs
8513 I'LL PLAY THE BLUES FOR YOU (c) (CD) Albert King
8514 WALKING THE BACK STREETS (c) Little Milton
8517 LOVEJOY (c) Albert King
8518 BLUES N'SOUL (c) Little Milton
8522 YEARS GONE BY (c) Albert King
8528 THE STAX BLUES MASTERS: BLUE
MONDAY (c) Anthology
8531 THE BOOKER T. SET (c) (CD) Booker T. and the MGs
8533 NEW KING OF THE BLUES HARMONICA
(c) (CD) Little Sonny
8534 THE LOST SESSION (c) (CD) Albert King
8536 I WANNA GET FUNKY (c) Albert King

TESTAMENT RECORDS

- Albums \$7.95
2203 MODERN CHICAGO BLUES Anthology
2208 MY HOME IS IN THE DELTA 1963-1964 Fred McDowell
2210 DOWN ON STOVALL'S PLANTATION 1941 Muddy waters
2211 CHICAGO BLUES Anthology
2212 JOHNNY SHINES Johnny Shines
2213 J.B.HUTTO J.B.Hutto
2215 ROBERT NIGHTHAWK Robert Nighthawk
2219 AMAZING GRACE Fred McDowell
2223 TRAVELING THROUGH THE JUNGLE Fife And Drum Band
2226 JOHNNY YOUNG AND HIS FRIENDS Johnny Young

TRAVELLING MAN

- Albums \$9.95
800 BUDDY MOSS 1930-1935 Buddy Moss
801 BLIND BOY FULLER 1935-1940 Blind Boy Fuller
802 RED RIVER BLUES 1933-1941 Buddy Moss
803 IN MY GIRLISH DAYS 1930-1935 Memphis Minnie
804 COTTON PATCH BLUES 1939-1942 Tommy McClennan
805 CAROLINA BLUES AND BOOGIE 1950-1952 Carolina Slim
806 ABERDEEN MISSISSIPPI BLUES 1937-1940 Bukka White
807 JUNKER BLUES Champion Jack Dupree
809 GOING BACK ON THE FARM/CHICAGO
BLUES 1940-1942 Anthology

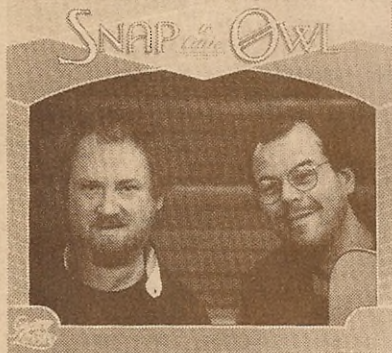
YAZOO RECORDS

- Albums/cassettes \$6.95 Double albums \$9.95
1001 MISSISSIPPI BLUES 1927-1941 Anthology
1002 TEN YEARS IN MEMPHIS Anthology
1003 ST.LOUIS TOWN 1929-1933 Anthology
1004 TEX-ARKANA-LOUISIANA COUNTRY Anthology
1005 BLIND WILLIE McTELL 1927-1933 (c) Blind Willie McTell
1006 ALABAMA BLUES 1927-1931 Anthology
1007 JACKSON BLUES 1928-1938 Anthology
1008 FRANK STOKES' DREAM 1927-1931
THE MEMPHIS BLUES Anthology
1009 MISSISSIPPI MOANERS 1927-1942 Anthology
1010 BUDDY BOY HAWKINS & HIS BUDDIES
1927-1934 Anthology
1011 THE YOUNG BIG BILL BRONZNY 1928-1936 Big Bill Bronzzy
1012 THE GEORGIA BLUES Anthology
1013 EAST COAST BLUES 1926-1935 Anthology
1014 BO CARTER GREATEST HITS (c) Bo Carter
1015 FAVORITE COUNTRY BLUES
PIANO-GUITAR DUETS 1929-1935 Anthology
1016 GUITAR WIZARDS 1926-1935 (c) Anthology
1017 BESSIE JACKSON AND WALTER ROLAND
BESSIE JACKSON & Walter Roland Anthology
1018 GOING AWAY BLUES
1019 VIRTUOSO GUITAR OF SCRAPPER
BLACKWELL Scrapper Blackwell
1020 CHARLEY PATTON
FOUNDER OF THE DELTA BLUES
(c) double LP Charley Patton Anthology
1021 MEMPHIS JAMBOREE 1927-1936 Anthology
1022 TEN YEARS OF BLACK COUNTRY RELIGION
1926-1936 Anthology
1023 REVEREND GARY DAVIS 1935-1949 (c) Rev. Gary Davis
1024 MISTER CHARLIE'S BLUES 1926-1938 Anthology
1025 CRIPPLE CLARENCE LOFTON AND
WALTER DAVIS Clarence Lofton & Walter Davis
1026 COUNTRY BLUES BOTTLENECK GUITAR
CLASSICS
1926-1937 Anthology
1027 BEAT YOU DOING IT Clifford Gibson
1028 BARRELHOUSE PIANO 1927-1936 Anthology
1029 FAT MOUTH 1924-1927 Papa Charlie Jackson
1030 ST.LOUIS BLUES 1929-1935 Anthology
1031 THE ORIGINAL HOWLING WOLF 1930-1931
1032 BLUES FROM THE WESTERN STATES
1927-1949 Anthology
1033 THE COUNTRY BLUES PIANO ACE
1929-1932 Roosevelt Sykes
1034 TWIST IT BABE 1931-1940 Bo Carter
1035 DO THAT GUITAR RAG 1928-1935 (c) Big Bill Bronzzy
1036 NAPTOWN BLUES 1929-1934 Leroy Carr &
Scrapper Blackwell
1037 DOING THAT ATLANTA STRUT 1927-1935 Blind Willie McTell
1038 LONESOME ROAD BLUES
FIFTEEN YEARS IN THE MISSISSIPPI
DELTA Anthology
1039 TAMPA RED/BOTTLENECK GUITAR
1928-1937 Tampa Red
1040 MAMA LET ME LAY IT ON YOU 1926-1936 Anthology
1041 COME ON MAMA DO THAT DANCE
1928-1932 Georgia Tom Dorsey
1042 UPTOWN BLUES
A DECADE OF GUITAR-PIANO DUETS
1927-1937 Anthology
1043 PLEASE WARM MY WEINER
OLD TIME HOKUM BLUES Anthology
1044 KINGS OF THE RAGTIME BANJO Fred Van Eps &
Vess L. Ossman

1045	<i>STRING RAGTIME</i> TO DO THIS YOU GOT TO KNOW HOW	Anthology	1057	<i>PIONEERS OF THE JAZZ GUITAR</i>	Anthology
1046	<i>THE VOICE OF THE BLUES</i> BOTTLENECK GUITAR MASTERPIECES	Anthology	1058	<i>PRAISE GOD I'M SATISFIED (c)</i>	Blind Willie Johnson
1047	<i>UKULELE IKE</i> I'M A BEAR IN A LADY'S BOUDOIR	Cliff Edwards	1059	<i>EDDIE LANG / JAZZ GUITAR VIRTUOSO (c)</i>	Eddie Lang
1048	<i>BANJO CRACKERJACK 1922-1930</i>	Harry Reser	1060	<i>BLIND BOY FULLER/TRUCKIN' MY BLUES</i> AWAY	Blind Boy Fuller
1049	<i>BOTTLENECK GUITAR TRENDSETTERS OF 1930's</i>	Kokomo Arnold & Casey Bill Weldon	1061	<i>FUN ON THE FRETS/EARLY JAZZ GUITAR</i>	Anthology
1050	<i>FURRY LEWIS IN HIS PRIME 1927-1929</i>	Furry Lewis	1062	<i>JOE VENUTI/VIOLIN JAZZ (c)</i>	Joe Venuti
1051	<i>CAN'T GET ENOUGH OF THAT STUFF</i>	Hokum Boys	1063	<i>ROOTS OF ROCK (c)</i>	Anthology
1052	<i>ROY SMECK PLAYS HAWAIIAN GUITAR, BANJO, UKULELE AND GUITAR</i>	Roy Smeck	1064	<i>BO CARTER/BANANA IN YOUR FRUIT</i> BASKET	Bo Carter
1053	<i>HARMONICA BLUES/GREAT HARMONICA PERFORMANCES OF THE 1920's & 1930's (c)</i>	Anthology	1065	<i>MISSISSIPPI JOHN HURT/1928 SESSIONS (c)</i>	Mississippi John Hurt
1054	<i>CLIFFORD HAYES & DIXIELAND JUG BLOWERS</i>	Clifford Hayes	1066	<i>DAVE APOLLON/MANDOLIN VIRTUOSO</i>	Dave Apollon
1055	<i>HAWAIIAN GUITAR HOT SHOTS</i> HAWAIIAN GUITAR FROM 1920's & 1930's	Anthology	1067	<i>MEMPHIS JUG BAND (c)-double LP</i>	Memphis Jug Band
1056	<i>FRANK STOKES</i> CREATOR OF THE MEMPHIS BLUES	Frank Stokes	1068	<i>BLIND BLAKE (c)-double LP</i> RAGTIME GUITAR'S FOREMOST FINGERPICKER	Blind Blake
			1069	<i>BLIND LEMON JEFFERSON KING OF THE COUNTRY BLUES (c)-double LP</i>	Blind Lemon Jefferson
			1070	<i>YAZOO'S HISTORY OF JAZZ</i>	Anthology
			1071	<i>MA RAINEY'S BLACK BOTTOM</i>	Ma Rainey
			1072	<i>SKIP JAMES/THE COMPLETE 1931 SESSION (c)</i>	Skip James
			1073	<i>THE ROOTS OF ROBERT JOHNSON (c)</i>	Anthology
			1074	<i>HOT HAWAIIAN GUITAR 1928-1949</i>	King Bennie Nawahi

GUITAR ARTISTRY

A new series of albums from Shanachie Records produced by Stefan Grossman that brings the best in acoustic guitar playing. Each album comes with a free 8 page tab/music booklet and comprehensive sleeve notes that should delight guitar players as well as music lovers. All Guitar Artistry albums are available in record, cassette and compact disc.



JOHN RENBOURN and STEFAN GROSSMAN

Snap A Little Owl
(Shanachie 97003)
(Album/cassette available \$6.95)
(Compact Disc \$14.95)

John and Stefan have been recording and performing for over ten years. Their blend of styles and techniques produce a rare combination of original guitar duet music. John brings an English touch combined with a strong blues feel while Stefan plays within his country blues background seasoned with living over 20 years in Europe. Each brings out something rare in each other's playing and music. This collection presents the best from their first two albums. A tab booklet is included.

STEFAN GROSSMAN

Love, Devils And The Blues
(Shanachie 97001)
(Album/cassette available \$6.95)
(Compact Disc \$14.95)

This is a collection of blues melodies spanning over 100 years. Some titles come from the early 1920's and get a new treatment while others are modern original compositions that get an old treatment! The album presents blues guitar solos played on six string, twelve string and high string guitars in a variety of styles and techniques. Tab/music booklet included.

HAPPY TRAUM

Bucket Of Songs
(Shanachie 97002)
(Album/cassette available \$6.95)
(Compact Disc \$14.95)

This collection of folk songs, blues and ballads presents some of Happy's most favorite traditional music played in a fingerstyle approach. He is joined by friends from Woodstock including John Sebastian, Roly Salley and Pat Alger. Happy's guitar playing and singing are unique as they capture the haunting and vibrant beauty of traditional sounds. A tab/music booklet is included.

MUSIC OF IRELAND

Airs, Jigs, Reels, Hornpipes and Marches
Performed by Davey Graham, Martin Simpson, Duck Baker, John Renbourn and Stefan Grossman
(Shanachie 97004)
(Album/cassette available \$6.95)
(Compact Disc \$14.95)

Fingerstyle techniques can create a wide variety of textures and tonal patterns. Combine this with Irish music and its beautiful melodies and driving dance rhythms and a fascinating and exciting guitar music can be created. This album shows how five well known musicians from Britain and America each create a distinct and different sound and feel. This is an album for guitarists as well as lovers of Irish music. An 8 page tab/music booklet is included.

JAZZ Classics Video Series



Amvest Video Corporation has put together a fascinating and essential video collection that spans from Duke Ellington to Satchmo, Cab Calloway to Fats Waller. These videos feature rare and historical films and enclosed with each is a pamphlet with complete listing of personnel and notes on the history and highlights of the music performed. Each video is priced at \$19.95.

JCVC 101 DUKE ELLINGTON and his Orchestra 1929-1941

Program:

Black and Tan Fantasy
Symphony in Black
Hot Chocolate

Featuring:

Billie Holiday, Fredi Washington,
Snakehips Tucker, Ben Webster
and Whitey's Lindy Hoppers

The Orchestra:

Cootie Williams, Johnny Hodges,
Harry Carney, Sonny Greer,
Joe Nanton, Barney Bigard,
Otto Hardwick, Fred Guy
plus others.

JCVC 102 LOUIS ARMSTRONG and his Orchestra 1942-1965

Program:

Swingin' On Nothin'
Sleepytime Down South
Shine, and You Rascal You

Featuring:

Sidney Catlett and
Velma Middleton

The Orchestra:

George Washington, Luis Russell,
Buster Bailey, Tyree Glenn,
plus others.

JCVC 103 CAB CALLOWAY and his Orchestra 1935-1950

Program:

Cab Calloway's Jitterbug Party,
Manhattan Merry-Go-Round,
Blues in the Night, Minnie the
Moocher, Virginia, Georgia and
Caroline, The Skunk Song,
Hi-De-Ho, Little Old Lady from
Baltimore and St. James Infirmary

Featuring:

Chu Berry, Tyree Glenn &
The Caballers and The Peter Sisters

Other Noted Performers:

Doc Cheatham, Mill Hinton,
Cozy Cole, Shad Collins and
Jonah Jones

JCVC 104 SYMPHONY OF SWING 1939-1948

Program:

Symphony of Swing, Artie Shaw's
Class In Swing, One O' Clock Jump,
Thanks For The Boogie Ride, My Sister
and I, Hop, Skip, Jump, Barnyard
Bounce and The Boogie Man

Featuring:

The Big Bands of Artie Shaw,
Benny Goodman, Gene Krupa, and
Jimmy Dorsey

Other Noted Performers:

Will Bradley, Johnny Long, Anita
O'Day and Roy Eldridge

JCVC 105 LOUIS JORDAN and Friends 1941-1945

Program:

Blues and Boogie,
Ration Blues and
Fuzzy Wuzzy & Caldonia

Featuring:

Maxine Sullivan, Nat Cole,
Meade Lux Lewis and
Una Mae Carlisle

Other Noted Performers:

Joe Turner, Ruby Richards,
Maurice Rocco, Hilda Rogers,
Dudley Dickerson, Slim & Sweets
and Sam "Spo-de-o-de" Theard

JCVC 106 NAT "KING" COLE plus The Mills Brothers 1942-1949

Program:

The Trouble With Me Is You,
Come To Baby Do, Paper Doll,
You Always Hurt The One You
Love, You Call It Madness,
Jack You're Playing the Game,
'Till Then, Lazy River, Rockin' Chair
and Errand Boy For Rhythm

Featuring:

Dorothy Dandridge and
The Delta Rhythm Boys

Other Noted Performers:

Irving Ashby, Oscar Moore,
Joe Comfort and Jack Costanza

JCVC 107 FATS WALLER and Friends 1945

Program:

Your Feet's Too Big,
Ain't Misbehavin', Honeysuckle
Rose, Chatter
Moo Cow Boogie Woogie,
T.G. Boogie Woogie,
Cow Cow Boogie,
She's Too Hot To Handle,
Shout Brother Shout, Chicken
Shack Shuffle, Breakfast in Rhythm,
and The Joint Is Jumpin'

Featuring:

Dorothy Dandridge, Bob Howard,
Tiny Grimes and Mabel Lee

Other Noted Performers:

Cook & Brown, Dusty Brooks and
his Four Tones, The Three Chefs

JCVC 108 BESSIE SMITH and Friends 1929-1941

Program:

St. Louis Blues, Pie Pie Blackbird
and Boogie Woogie Dream

Featuring:

The Nicholas Brothers, Lena Horne,
and Eubie Blake

Other Noted Performers:

Nina Mae McKinley, Albert
Ammons, Pete Johnson, and Teddy
Wilson

JCVC 109 COUNT BASIE and Friends plus Louis Jordan 1943-1945

Program:

Band Parade, Take Me Back Baby,
Just A Sittin' and a Rockin' and
Caldonia

Featuring:

Bobby Brooks Quartet,
The Delta Rhythm Boys,
Jimmy Rushing,
Louis Jordan and his Tympani Five

Other Noted Performers:

Buck Olayton, Harry Edison,
Dickie Wells, Snooky Young,
Buddy Tate, Don Byas, Jo Jones,
Freddie Green and Earl Warren

**JCVC 110
HARLEM HARMONIES
Volume I
1940-1945**

Program:

Harlem Hot Shots, Big Bang Boogie, Red Hot Heat, Hot In The Groove, No No Baby, Everybody's Jumpin' Now, Lonesome Road, Swingin' In The Groove and Jungle Jig

Featuring:

Dorothy Dandridge, Erskine Hawkins, Noble Sissle, Sister Rosetta Tharpe and Tiny Grimes

Other Noted Performers:

Cora Harris, Private Alexander Brown, Skeets Tolbert and his Orchestra, Mabel Lee and Lucky Millinder and his Orchestra

**JCVC 111
HARLEM HARMONIES
Volume II
1941-1951**

Program:

Hot Chocolate, Let's Scuffle, Jive Talk Dictionary, I Want To Talk About You, Unlucky Woman, You Rascal You, Caldonia, Honeysuckle Rose, Errand Boy For Rhythm, Take Me Back Baby, Breakfast In Rhythm

Featuring:

Duke Ellington, Cab Calloway, Lena Home, Louis Armstrong, Louis Jordan and Nat "King" Cole

Other Noted Performers:

Bill Robinson, Billy Eckstine, Fats Waller, Count Basie, and The Three Chifs

**JAZZ CLASSICS
PRESENTS:
FULL-LENGTH
MUSICAL FEATURES**

**JCVC 112
"THE DUKE IS TOPS"
(THE BRONZE VENUS)
1938**

Starting:

Lena Home
Ralph Cooper
Lawrence Criner
Monte Hawley
Basin Street Boys
The Cats and The Fiddle

Directed by:

William Nolte

Featured Song:

"I Know You Remember"

**JCVC 113
"KILLER DILLER"
1948**

Starting:

Nat "King" Cole Trio
Andy Kirk and his Band
Jackie "Moms" Mabley
Dusty Fletcher
Butterfly McQueen

Directed by:

Josh Binney

Featured Songs:

"Ain't Misbehavin' "
"I Believe"
"If I Didn't Care"

**JCVC 114
"REET—PETITE AND GONE"
1947**

Starting:

Louis Jordan and his Tympani Five
Produced and Directed by:
William Forest Crouch

Featured Songs:

"Let the Good Times Roll"
"The Green Grass Grew All
Around" and
"That Chicks Too Young To Fry"

**JCVC 115
"JVIN' IN BE-BOP"
1947**

Starting:

Dizzy Gillespie and his Orchestra
Helen Humes
Ray Sneed
Ralph Brown
Milt Jackson
John Lewis

Directed by:

Leonard Anderson

Featured Songs:

"Salt Peanuts"
"Oop Bop Shi Bam"

**JCVC 116
"HI-DE-HO"
1947**

Starting:

Cab Calloway
The Peter Sisters
Dusty Fletcher

Directed by:

Josh Binney

Featured Songs:

"Hi-De-Ho"
"Minnie the Moocher"
"St. James Infirmary Blues"



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