

# BLUES UNLIMITED

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EDITED BY SIMON A. NAPIER

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The purposes of "Blues Unlimited" are several-fold. To find out more about the singers is an important one. To document their records equally so. This applies particularly with postwar blues singers and labels. John Godrich and Bob Dixon, with the concerted help of many collectors, record companies and researchers, have made fantastic progress into listing the blues records made prior to World War II. In a comparatively short while, with a great deal of effort, they have brought the end of blues discography prewar in sight. Their book, soon to be published, will be the most valuable aid to blues lovers yet compiled.

Discography of postwar artists is in a far less advanced state. The magazine "Blues Research", is doing a magnificent job with postwar blues labels. Several discographers are active listing the artists' work. We are publishing near-complete discographies in the hope that you, the readers, will fill in the gaps. A very small proportion of you are helping us in this way. The Junior Parker disc. in "BU" 1 is now virtually complete. But surely somebody has Duke 317, 330, 341, or 351. Is it you? We haven't heard from you! Similarly when the plea was published for details of Sun Records, two readers responded. We do not accept that only two of you have records on Sun. It would also seem that not one single reader has Howlin' Wolf's "Howlin' Blues". Surely one reader has it? Perhaps you think one matrix is of no interest. Discographies are made of records! The ideal is to have all the records and the company files, but seldom is this so. Many record companies know not and care less, who plays on these records. So, only by interviewing the artists, noting accompaniments, taking down matrix numbers and issue numbers, can these invaluable listings be complete. Please help us to this end. I have yet to meet a discographer who made any financial gain from his hobby, but with your cooperation the end-product will be a lot more satisfying for all concerned.

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Note: New overseas postal charges, were taken into account when Blues Unlimited was first published, and will not necessitate any increase in price. But please avoid sending U. S. cheques.

SAM C. PHILLIPS

Today, Sun Records is one of the largest and most successful of the independent labels in the U.S.A.; that this is so is due entirely to the industry and ingenuity of its President and founder, Sam C. Phillips. He was born in Florence, Alabama, 40 years ago. Unlike the majority of his white kinsmen, Sam took a keen interest in the music of his Negro neighbours, and he now has a lasting respect for the Southern blues music.

Whilst he was struggling to make ends meet, working as a band promoter for the Peabody Hotel, or as a disc-jockey with WRAC in Memphis, Sam discovered that any Negro wishing to record had literally nowhere to make a record. He noticed that men like Jules and Saul Bihari, from the Modern combine, had to record Tennessee singers in 'studios' converted from garages, using a simple tape-recorder.

In 1950, to redress this situation, he set up his own studios, to record solely Negro artists. He recorded such fine artists as Joe Hill Louis - Joe's famous "Rocket 88" was made here - Roscoe Gordon, Jackie Brenston and Howlin' Wolf. Finally, in 1953, he felt that the time was ripe to launch his own label, and he founded Sun Records, with the brilliant bright-yellow label. The first thirty or so releases were, and still are, gems of contemporary blues recording, featuring the blues as it was really being played around Memphis in the early '50s, with little or no blatant commercialism. Space does not permit a full listing of these truly epic recordings but the mention of Junior Parker's Blue Flames Little Milton, James Cotton, Willie Johnson, Jimmy & Walter and Doctor Huss cannot but raise the enthusiasm of a modern blues enthusiast -1

This state of affairs was unfortunately not to last. One hot summer's day in 1954 a youth walked into Phillips' studios, recorded a few numbers, and left as quickly as he'd arrived, but the first records of this white boy were to sell more, probably, than the whole previous output together. Elvis Presley had arrived. At this juncture Phillips must have realized that to make money in the record business does not necessitate releasing discs of high musical worth, and from then on the blues issues became fewer and fewer, until they were almost non-existent.

Due to the success of the 'pop' releases - and Sam's mark of perfection is evident even in these - Sun Records is now running on a sound financial basis; a tale borne out by Sun's magnificent new headquarters incorporating studios and offices, completed in 1960. With Sam's deep love of the blues, it is hoped that he'll find his way to slipping a release or so into the current catalogue, as he did recently with an excellent record by Frank Frost - 'Jelly Roll King'/'Crawback' (Phillips Int.3578), a record much in the tradition of his earlier Sun issues. Phillips International was formed in 1957 as a subsidiary to Sun. To the blues lover, however, the words of an old Memphis adage, in context with Sun Records, would not ring truer: - "You don't miss the water, 'till the well runs dry!".....

1- N.B. A listing of the SUN catalogue will appear in "Blues Research" No. 11. When it's available, an announcement will appear in "B.U." - Editor.

ARGO RECORDS, Chicago, have just issued two important LPs, entitled "The Blues" Vols. 1 & 2. Both are made up of singles previously issued on Chess/Checker, and feature the best-sellers of Muddy Waters, Rice Miller, Howlin' Wolf, Buddy Guy, Otis Rush, John Lee Hooker, Lowell Fulson, Bo Diddley et al. If you've not got the singles, very useful albums. Particularly useful for beginners.

Piedmont Records will soon release the first recordings to have been made by Mississippi John Hurt since 1928. John is sixty-nine years old, in excellent health, and his musical powers remain undiminished. A 12" LP (see footnote) will be available soon. It will contain several old favorites - 'Louis Collins, Avalon Blues, Candy Man Blues, Spike Driver Blues.' and previously unrecorded selections - 'Cow hooking blues, Casey Jones, Salty Dog, My Creole Belle, Joe Turner Blues, Richlands Woman Blues.'. Also John plays two songs on harmonica - 'Liza Jane and God's unchanging hand.'. Casey Jones features John's magnificent twelve-string guitar.

John Hurt was born in March 1894, in Teoc, Mississippi, in the Carroll County area where he has lived all his life. He began to sing and play guitar before he was ten (one of his songs, 'My Creole Belle' is in fact the second strain of the old rag classic 'Creole Belles' written by J. Bodewalt Lampe in 1900!). He remembers hearing many local and itinerant musicians, but says his style was developed completely by himself. As he grew up he played for the dances parties and 'shivarees' that are still fundamental entertainment for Negroes in that area.

Previous to his recent trip to Washington D.C., John had only two professional engagements, both of them recording dates for Okeh in 1928. Early that year Okeh recording director Tommy Rockwell came to the area to record two of John's neighbours, Willie F. Narmour and Shell W. Smith, fiddler and guitarist respectively. They had recently won a fiddler's contest which Rockwell attended. When he signed them up to record, Rockwell asked if there were any other good musicians in the area and John was immediately recommended. John still remembers the cold rainy night when Narmour, Rockwell and an assistant knocked at his door at 2 a.m., woke him out of a sound sleep and asked him to play. Rockwell heard one song, a bit of another and asked John to be in Memphis on Valentine's Day, 1928, to make records (not in San Antonio, as has been previously reported). Eight songs were cut, out of which only two, "Frankie" and "Nobody's Dirty Business" were released. The record did fairly well, and on November 8, 1928, a letter was despatched from New York to Mississippi:

"Dear John,

We have been trying to get ahold of you for some time in order that we might make arrangements for you to come to New York for some more recordings.

The first record that you made has sold fairly well, but we did not obtain satisfactory masters on the balance of your recordings.

If it is possible for you to make arrangements to get away from Avalon for a week and come to New York for recording, we will pay you \$20.00 per accepted selections and all your expenses to New York and return for this work.

We would like to have you get together about eight selections at least four of them to be old time tunes, similar to selections "Frankie" and "Nobody's Business". There are a great many tunes like these that are known throughout the South.

We have written to Mr. Hughs Smith, manager of the James K. Polk Inc., 3rd floor of the McCall building, Memphis, Tenn. regarding you and if you will call on him he will buy you a ticket and give you some expense money to come to New York.

Please advise me by wire, collect, when you can leave for New York.

I am sure that you will enjoy the trip and we will see that you are well taken care of when you are here.

Very truly yours

(signed) T. G. Rockwell  
Director of Recording.

John took the train to New York in December 1928. Two sessions on the 21st and 28th of that month produced 12 songs, 10 of which were released. John remembers Lonnie Johnson with great fondness, for it was Lonnie who helped supervise the sessions and showed John around New York. However the trip ended that period of his recording career, for he was not to record again for thirty-five years. From 1929 to 1939 John tried without success to arrange more dates but Depression financial difficulties of recording companies were against him, and he slipped quietly back into the obscurity from which he had so briefly emerged.

Then in March of this year, collector and field researcher Tom Hoskins discovered tiny Avalon on a state map of Mississippi and, recalling John's singing "Avalon's my home town, always on my mind" on Avalon Blues, went there in high hopes. Without that small clue it is highly unlikely that John would ever have been found again.

John has held many jobs in his long life - farmhand, levee worker, lumber yardman, dishwasher, railroad worker and other occupations. He has been married for over thirty-five years to soft spoken Jessie Hurt, by whom he has had fourteen children. His brother and son are both excellent guitarists, though John Jnr., tends to be more interested in modern R & B styles. John is now a vigorously healthy man of sixty-nine, and still a musician of genius. His soft guitar accompaniments flow as softly and smoothly as ever and his voice, though deeper, has lost none of it's convincing power. He was, and is, one of the greatest bluesmen of all time.....

Editor's Note: Piedmont Records is a branch of "Music Research Inc" of 2023 N. Woodstock Street, Arlington 7, Virginia, U. S. A., and can be obtained, when ready, from this address, postpaid to Europe at \$5.98 each. Three LP's are lined up for release in the very near future: Hurt on Piedmont 13157, Ragtime - 13158, and Kings of the 12-str. guitar on 13159, the latter featuring Willie McTell, Charlie Turner, Barbecue Bob & others. Watch for them.

<u>MISSISSIPPI JOHN HURT</u>	discography by	<u>JOHN GODRICH/BOB DIXON</u>
vocal acc. own guitar.		Memphis Feb. 14 1928
400219B	Monday Morning Blues	OK unissued
400220B	Shiverlie Red Blues	"
400221B	Frankie	OK 8560
400222B	Casey Jones	OK unissued
400223B	Nobody's Dirty Business	OK 8560
400224B	Blessed be the name	OK unissued
400225B	Meeting on the old camp ground	-
400226B	Sliding Delta	-
401471A	Aint No Tellin'	New York Dec 21 1928
401472A	Louis Collins	OK 8759
401473B	Avalon Blues	OK 8724
401474A	Big leg blues	OK 8759
		OK unissued
401481B	Stack o'Lee blues	New York Dec 28 1928
401482B	Window light blues	OK 8654, Font 682.099
401483B	Candy Man Blues	OK unissued
401484B	Got the blues, can't be satisfied	OK 8654
401485B	Blessed be the name	OK 8724
401486B	Praying on the old camp ground	OK 8666
401487A	Blue Harvest Blues	-
401488B	Spike Driver Blues	OK 8652

RBF RF202C  
(extract.)

## CREOLES CAJUNS and CONFUSION

by PAUL OLIVER

"Cajun Corner" appeared in Blues Unlimited - 2 and I, for one, hope that the corner will remain well-stocked. In his brief introduction the Editor referred to it as "one of today's least known forms" of folk music in the States, and this is true, though it is one of the oldest. Many songs of the Louisiana Cajuns go back over two centuries and at least one dance has it's direct links with the late Seventeenth Century. Before going into this subject too deeply though, we ought to define our terms. "Cajun" wrote the Editor, "can apparently be performed by white Negro or presumably Creole artists". Perhaps so, but of whom are we talking when we use these terms? Jazz history in New Orleans and even subsequently has been rendered more confusing by failing to clarify them, and we should not perpetuate the errors of nomenclature more than we can help. We cannot help perpetuating them to a degree, for as we shall see, some of these terms in their incorrect and even deliberately confused usage have been built in to Jazz history, but we can at least try to identify what we are talking about.

"Creole" is the most familiar term to the Jazz-Blues collector who in all probability cut his teeth on King Oliver's Creole Jazz Band records. Learned his alphabet in the repertoire of Bill Johnson's Original Creole Orchestra and took a treasured copy of Eh, La-Bas! on AM by the Original Creole Stompers to bed with him. Who then, are the Creoles? The Creoles were the original French settlers in Louisiana who had already been there for well over fifty years when the Spanish took possession in 1765. The Spanish called their colonial born children "criollo", though the word was soon modified to "criado". The French took the name Gallicised it and called themselves "Creole". In point of fact they called everything they owned "creole" if it was made or owned in the French colonies of the West Indies and Louisiana. They had a habit of referring to their slaves as "Creole slaves" - if they were born in the colony, and sometimes dropped the noun. But the noun was still implicit - the slaves were a possession; they weren't Creoles themselves, and in strictly correct usage, no slave, no Negro in fact, was ever a Creole. Creoles were white - and damned proud of it.

However, with the admixture of the races a certain "aristocracy" arose amongst the mulattos. His parent who was Negro was perhaps an unwilling partner in a forced union, but the young mulatto, though considered Negro, traded on his part-white blood and considered himself that much closer to the dominant race of the colony. He liked to call himself a "Creole of Colour", for of course, he was not and could not be, a Creole. In New Orleans, the self-styled Creole of Colour, generally light-skinned Negroes, sent their children to French schools if they could afford it, and being of families long established in the City lived in the older, downtown area. As New Orleans expanded and Negroes came from country districts to settle in the city some rivalry arose between the Creoles of Colour and what they termed, rather contemptuously, the "American" Negroes. They called them "American" because they themselves preferred to think of their French associations, however far removed. "My peoples was all Frenchmens" said Ferdinand Morton, one of the proudest of them who went to great pains to explain that his name was really Ferdinand La Menthe.

It was the uptown Negroes who created the tough Jazz of the Storyville "District" whilst the Downtown Negroes brought a fair measure of Europeanised musical training to jazz. A closer examination of what we really mean when we talk of "Creole clarinet" would be instructive and probably surprising. But, of course,

for the purposes of obtaining work and playing in the jazz bands rivalries tended to be suppressed somewhat; the groups mixed and the music flourished. The "American" Negroes turned the tables though; they punished the downtown men for their pride by adopting the word "Creole" - which was misapplied anyway - for themselves. Freddie Keppard was no Creole - but Bill Johnson, Dink Johnson, George Bacquet and Jimmy Palao had some claim to be considered "Creoles of Colour". King Oliver's Creole Jazz Band had almost wholly black, uptown Negroes like Oliver himself, Baby Dodds and Johnny Dodds, Louis Armstrong and Honore Dutrey, in spite of his name. The lightest member of the band was Lil Hardin - but she came from Memphis, Tennessee!

The lighter skinned, downtown Negroes of New Orleans still like to think of themselves as "Creoles"; the old term "Creoles of Colour" has long since gone. But to the true Creole the terms are inadmissible. Some New Orleans Negroes who have adopted many Creole mannerisms and habits and are themselves specialists in Creole cookery name themselves after the celebrated mixed Creole soup, "Gumbo". The bastard French argot which they used to speak was called "Gumbo French" and the use of the word is witty and probably as suitable as any other - if the distinctions have to be made. The pride of the New Orleans men seems to demand that they should be.

Now what about the Cajuns?

In 1604 the French established their first colony in the New World, the Acadian colony in Nova Scotia, but following the War of the Spanish Succession they lost the colony to the British in 1713. They were supposed to be able to leave the colony during the following year but the British held them there for forty years until they could cope with the wilderness themselves, and then they were expelled. In 1755 "le Grand Derangement" took place when the Acadians were exiled without notice, their families split and their deportation tragic. It is a miserable piece of British history which does not get much space in school textbooks. Four thousand Acadians died at Sea; others suffered as long as thirty years of dreadful privations before settling. Some Acadians settled in Alabama and have remained to this day a segregated, bitter and hostile people about whom little is known or documented. But those whose recordings have enabled us to know a bit about them settled in the bayou country of Louisiana. Living in swamp country many are virtually unapproachable; others live in poor houses strung along the bayous. Those who live along the Bayou Lafouche are scattered for a hundred miles by what has been called "the longest street in the world". These are the "Cajuns" - the descendants of the Acadians whose name in corrupted form they now have.

Cajuns are predominately white, and until recently were almost totally French speaking. They retained the customs, music and dances of their ancestors and their isolation accounts for the continuance of their traditions. Some inter-married with the Indians and some, over the years with Negroes. But they remained, for the most part, white. Their contact with Negroes living in the same area who were themselves descendants of French speaking slaves meant that up to a point their music was shared. It is doubtful whether the French ballad tradition maintained by the Cajuns passed across to any extent to Negroes though they inherited some aspects of it. They certainly borrowed the instruments - violin, accordion and shared the guitar, adding their own musical heritage in recent years shared with other Negroes, of the blues. Cajun music is properly that of the Louisiana Acadians whilst the French-speaking Negroes - French Negroes - developed their own form which they call "La-La" music or "Zydeco"; zydeco being an argot term for the snap-bean. The French Negroes of West Louisiana spread to East Texas and their music is as much part of one area as the other; a whole district in Houston is known as Frenchtown and the music is characteristic of the area.

As far as I know, early recordings were all of white musicians, though there is some element of doubt here. There were certainly more available than is generally realised. In addition to the Paramounts by Leo Soileau listed by John Godrich in BU-2, Leo Soileau recorded for Victor at the same period, the labels stating "Vocal refrain in Cajun - Louisiana French". Others were made by Clemo Breaux and Joseph Falcon in 1928 for Columbia; Clemo and Orphy Breaux with Falcon for the same label in 1929 and Falcon by himself the same year; Columbus Fruge for Victor in 1929, also Mayeuse La Fleur; Clifford, Orphy and Amadee Breaux - the Breaux Freres of the Library of Congress recordings - recorded together for Vocalion in 1933. During the thirties Bluebird issued recordings by J. B. Fuslier - with whom Iry Le June was traveling when he was killed; Percy Babineux and Bixy Guirdy, Lewis La Fleur and Delin R. Guillory; Oscar Doucet and Alius Soileau - these and recordings by groups such as the Hackberry Ramblers, the Rayne-Bo Ramblers and others kept a flow of discs available for the localised market. Probably there were no Negro recordings of Zydeco or La-La music until after the war, and I do not recall seeing the terms in print until Mack McCormick issued the Treasury of Field Recordings on "77" in 1960. This is clearly a subject for the discographers to get their teeth into.

And now that Blues Unlimited is getting deep into the white Cajun field why stop at that? White blues and hillbilly; Indian tribal songs and Mexican corridos next? What about American Folk Music Unlimited

(Notes: Eddie Shuler told Mike Leadbitter that he played with the Hackberry Ramblers - Hackberry is a La. town - and we'll try to find out more about this from Eddie. The "Treasury of Field Recordings" mentioned above is on two LPs, 77LAL2/2 and /3, and these are obtainable, price, including the absorbing booklets, £2-0-3d each, from Dobell's Jazz Record Shop, at 77, Charing Cross Road, London W.C.2., or your local specialist. - Editor.)

More information on - HOWLIN' WOLF - From Marcel Chauvard and Yannick Bruynoghe.

Born Chester Burnett on June 10th, 1910 in Aberdeen, Miss.. He started to play guitar in 1926 and later switched to harmonica. He moved to West Memphis in 1933 and was christened Howlin' Wolf by the yodelin" cowboy Jimmy Rodgers in 1936.

His first band was formed in 1946 and consisted of: Wolf, James Cotton, Junior Parker (hca) Pat Hare & Matthew Murphy (gtrs), Willie Johnson (gtr) Willie Steels (dm).

In 1959 his band consisted of: Wolf, Abe Locke (ts) Hosea Lee Kennard (p) Willie Johnson, Hubert Sumlin (bs-gtr) Junior Blackman (d).

Chess 1750 was recorded on February 2nd 1960. On Chess 1528, and 1557 the personnel is probably Wolf (hca.vo) Kennard (pno) Sumlin (gtr) Alfred Elkins? (bs). On 1566 bass is Willie Dixon, and S. F. Learoy is on drums. The guitarist on RPM is probably Sam Cassell.

We will publish missing matrixes at a future date.

Please Note Discographies Information  
If YOU have ANY data on published discographies, even if only matrixes of one record, PLEASE send it in. Mike Leadbitter can now be reached permanently at 43, St. Leonards Road, Bexhill. All communications on BU to the Editor, on discographies and listings to Mike. Mike is after data on CECIL GANT. Any info. release nos., instrumentation, biographical information, etc.,

BILLY "THE KID" EMERSON

William Robert Emerson was born on December 21st, 1929, in Tarpon Springs, Florida. His father M. T. Emerson was a blues singer, and probably influenced Billy, who started to play piano and sing amongst his family at an early age.

His first professional job was with the Billy Battle Band in 1946, and he stayed with them for several months. Then, up to 1952, he played with several combos led by Charlie Brantley, Manzie Harris Alonzo Broom and others.

From '52 to 1954 he served in the Air Force and then, until 1955 he was with the Ike Turner band in Memphis, and also made his debut on the Sun label.

He then made his way to Chicago to record for VeeJay, and later Chess, and he is resident there nowadays. Although he can't be classed as a great blues singer, Billy has made some good records especially those on Sun. His versions of "Woodchuck" and "Red Hot" are swinging down-home stuff with very amusing lyrics.

D I S C O G R A P H Y

Billy Emerson (vcl. p) with Eugene Fox (ts) Ike Turner (gtr)  
Jessie Turner (b) Willie Sims (d) Memphis 1954/5

F-10	No teasin' around	Sun 195
F-11	If lovin' is believing	-
U 114	I'm not going home	Sun 203
U 115	The Woodchuck	-
U 138	Move baby, move	Sun 214
U 139	When it rains it pours	-
U 154	Red Hot	Sun 219
U 155	No greater love	-
U 174	Little fine healthy thing	Sun 233
U 175	Something for nothing	-

Billy Emerson (vo) James "Red" Holliday (ts) McKinley Easton (bar)  
Horace Palm (p) Lefty Bates (gtr) Milton Rector (gtr) Quinn Wilson  
(bs) Vernell Fournier (d) Chicago 22/11/55

55-370	Tomorrow never comes	VeeJay 219
55-371	Don't start me lyin'	VeeJay 175
55-372	If You Won't Stay Home	-
55-373	Every woman I know	VeeJay 219

Billy Emerson (vo, p) Hobart Dotson (tp) John Calvin (ts) McKinley  
Easton (bar) Lefty Bates (gtr) Quinn Wilson (bs) Al Duncan (dm)  
Chicago 27/3/57

57-656	Somebody show me	VeeJay 247
57-657	The pleasure is all mine	"
57-658	Chicken	VJ unissued
57-659	Don't Be Careless	-

Billy Emerson with Al Smith's Orch. Emerson (vo) George "Sonny"  
Cohen (tpt) Lucius Washington (ts) McKinley Easton (bar) Earl  
Washington (p) Lefty Bates, Matthew Murphy (gtrs) Al Smith (bs)  
Al Duncan (dm) Chicago 23/8/57

57-762	Do yourself a favour	VeeJay 261
57-763	You never miss your water	-
57-764	Lucinda	un-issued

No details

Chicago 1958/9







Jesus on the main line	Nashboro' 512
Won't we have a time	-
I'm a soldier	Nashboro' 517
My life is in his hands	-
Precious Lord	Nashboro' 528
Seek and ye shall find	-
<u>N.B.</u> Photo of the group shows 7 females, 2 males.	

Angelic Choir of Washington Temple Church directed by Prof. Miller

To Me It's Wonderful	Gospel Recording LP 216
He's my rock	-
Friend above all others	-
Without Him	-
Tell the world about this	-
The 23rd Psalm	-
Nothing like the Holy Ghost	-
What a friend we have	-
Swing Down Chariot	-

The Angelic Gospel Singers - W.W.Allison, L.Shird, E.Norris,  
L.McDowall (vcl group)

AG1-2	Touch Me Lord Jesus	Gotham G605
AG2-2	When my Saviour calls me home	-
AG3	Jesus	Gotham G609
AG4	There is no friend	-
AG5	Just Jesus	Gotham G613
AG6	This same Jesus	-
AG7	Yes my Jesus Cares	Gotham G618
AG8	Somebody saved me	-
AG9	My life will be sweeter	Gotham G627
AG10	There must be a heaven somewhere	-
AG11	Remember Me	Gotham G633-A
AG12	Fellow in His footsteps	- -B
AG13	Back to the dust	Gotham G640-A
AG14	He never has left me alone	- -B
	Do Lord, Remember me	Gotham G649
	Almost persuaded	-
AG17	Glory glory to the new-born King	Gotham G675
AG18	Jesus Christ is born	-
AG19	All to Jesus	Gotham G685
AG20	Keep me all the way	-
AG21	Call on Jesus in secret prayer	Gotham G699
AG22	I heard mother call my name	-
AG23	Tell the angels	Gotham G704-A
AG24	My faith looks up to thee	- -B
AG25		
AG26		
AG27	If Jesus goes with me	Gotham G711
AG28	Blessed blessed Jesus	-
AG29	Milky white way	Gotham G717
AG30	Bread of Heaven	-
AG31-1-A	Since Jesus came into my heart	Gotham G723
AG32	Jesus is all the world to me	-
AG33	Jesus will carry you through	Gotham G729-A
AG34	My Lord and I	- -B
	I thank you Lord	Gotham G740
	Do not pass me by, O gentle Saviour	-
AG37	If it wasn't for the Lord	Gotham G743-A
AG38	God's Role	- -B
AG39	Christmas Morning	Gotham G747-B
AG40	A child is born	- -A
	Angels watching over me	Gotham G755
	I'm going home to Jesus	-
AG43	Jesus paid it all	Gotham G760
AG44	I want to see him	-

Additions to Cedric Hayes at 24, Bodley Rd., Littlemore, Oxford.

BLUES AND GOSPEL RECORD LABEL PSEUDONYMS by John Godrich (cont)

312 Pearl Harris (Maj)	Mary Straine
313 Sister Harris (Pth,Pe)	poss. Lillian Harris
314 Harrison's Jubilee Singers (Sil)	Woods Famous Blind Jubilee Singers (325,369)
315 Smoky Harrison (Para)	? Harrison
316 Harum Scarums (Para)	<u>Jane Lucas, Big Bill &amp; Georgia Tom</u> (poss. another group) (118,332,371, 688)
317 Harum Scarums (Bwy)	Meade Lux Lewis & Rob Robinson/ George Ramsey & Laura Rucker (167,331,337,642)
318 Buddy Boy Hawkins (Para)	Walter Hawkins, & poss another singer
319 Daddy Moon Hayes & his Boys (Ge,Ch)	Papa Harvey Hill, Long Cleve Reed & ... Wilson (715,847)
320 Rose Henderson (Para)	Rosa Henderson (191,310,636,762)
321 Hound Head Henry (Vo)	?
322 Sloppy Henry (Ok)	Waymon Henry
323 Herwin Gospel Team (Her)	Jubilee Gospel Team
324 Herwin Ladies Four (Her)	Paramount Ladies Four
325 Herwin Singers (Her)	Woods Famous Blind Jubilee Singers (314,369)
326 King Solomon Hill (Para)	poss Joe Lee Williams (66,217,893/4)
327 Chippie Hill (Vo)	Bertha Hill
328 Sam Hill (Or:p.acc Viola McCoy)	Fletcher Henderson
329 Nellie Hite (Bell)	poss. Mattie Hite
330 Walter Hogan (Her)	<u>Jack O'Diamonds</u> (354,464)
331 Hokum Boys (Br)	prob. Georgia Tom Dorsey & Bob Robinson (see 317)
332 - - (Ch)	Georgia Tom, Big Bill, Frank Brasswell & Jane Lucas (see 316)
333 - - (Ok)	Jimmy Blythe & Ikey Robinson
334 - - (Para 12714,12778)	<u>Tampa Red &amp; Georgia Tom</u> (690,745, 868,890)
335 - - (Para 12746)	Georgia Tom & prob Ikey Robinson (see 316)
336 - - (Para 12882)	Blind Blake acc. Charlie Spand (89,91,372,498)
337 - - (Para 12821,12858, 12897)	Jimmy Blythe, Bob Robinson, Bob Alexander (see 317)
337A - - (Vo)	various groups, prob including Big Bill Broonzy & Casey Bill Weldon, and others
338 - - (Para 12811,12796, 12777,12882)	Alex Hill, Alex Robinson & Dan Roberts (215)
339 - - (CoE)	Alex Hill, Cecil Scott & Cuthbert Roberts (215)
340 Hokum Trio (Cl, Ve, Diva)	as above
341 Holmes & Howard (Supt)	Al Miller & ? Rodgers (120,524,616, 837)
342 Speedy Holmes (Supt)	Al Miller (see 341)
343 Homewreckers (Bb)	Eddie Schaffer & prob Oscar Woods (223,677,853)
344 Honeydripper (De)	Roosevelt Sykes (110,397,448,553, 656,740,863)
345 Honey Gal & Smoke (Ch, Supt)	Gene Cobb & Jack Grey (minstrels, Eugene House not blues)
346 Son House (Para)	Bert Howell, Gus Horsley & Perry Bradford (little blues interest)
347 Howell, Horsley & Bradford (Co)	? Howell
348 Peg Leg Howell (Co)	See Georgia Peach note
349 Clara Hudmon (Ok)	Big Bill Broonzy & Steele Smith (353)
350 Hunter Brothers (Supr)	<u>Coot Grant &amp; Kid Wesley Wilson</u> (269,272/3,450,599)
351 Hunter & Jenkins (Vo)	<u>Coot Grant</u> (see 351)
352 Patsy Hunter (Vo)	<u>Big Bill Broonzy</u> (see 59)
353 Slim Hunter (Supr)	? (330,464)
354 Jack O'Diamonds (Para)	?
355 Jackson Blue Boys (Co)	?
356 Bessie Jackson (Br, ARC)	Lucille Bogan (415)
357 Blind Willie Jackson & Brother (Her, Bwy, Cr)	Blind Roosevelt Graves & Uaroy Graves (283,439/40,531)

358 Bo Weavil Jackson (Para)	? Jackson
359 Dan Jackson (Vo)	Dan Smith
360 Dentist Jackson (Para acc Hattie McDaniel)	poss. Charlie Jackson (152)
361 George Jackson (Supr)	<u>Willie "Scarecrow" Owens</u> (583, 668/9,482)
362 Lillian Jackson (Supr)	Mildred Austin
363 Mary Jackson (Fth,Pe)	Ethel Ridley
364 Porkchop Jackson (Supt)	Leothus "Lee" Green (409)
365 Rev. Jackson (Cl, Ve)	Rev J.C. Burnett
366 Violet Jackson (Ge 6090)	Hattie Garland (374,435)
367 Violet Jackson (Ge 6147)	Eloise Bennett
368 Jacksonville Harmony Trio (Vi)	Charles Frazier & Lester Pratt with Sugar Underwood
369 Jacobs Blind Singers (Bwy)	Woods Famous Blind Jubilee Singers (314,325)
370 Walter Jacobs (Ok, Bb)	Walter Vincson (NOT Little Walter)
371 Billy James (Vars 6001)	Harm Scarums (Para)(118,316,332, 688)
372 Billy James (Vars 6002)	<u>Blind Blake</u> (89,91,336,498)
373 Jesse James (De)	Many theories exist as to the iden- tity of this artist, but nothing definite is known (872)
374 Pauline James (Ge)	Hattie Garland (366,435)
375 Skip James (Para)	? James
376 Springback James (Ch,De,ARC,Bb)	Frank James
377 Jaybird (Vo,Ok)	poss. Jay Gould (composer credits)
378 Jazz Casper (Re etc)	Billy Higgins
379 Jazzbo Tommy (ARC)	Tommy Settles
380 Jazzoo Boys (Vo, acc Montana Taylor)	?
381 Jeanette (Para)	Jeanette James (393)
382 George Jefferson & Willie Woods (Ge)	Jas. O'Brien & Jimmy Hlythe (Geo. Jefferson on Bb is a different singer)
383 Jenkins & Jenkins (Co, Ge)	Hezekiah Jenkins & ? Jenkins?
383A Jessie's String Five (Bb)	Jesse Ashcock (no blues interest)
384 Jim Jam (The Singing Tailor) (Vars 6044)	Walter Taylor (147,601,749/50,802)
385 Jim Jam (Vars 6054)	Tommie Bradley & James Cole (70,773)
386 Joe Joe (Vars)	Joe Linthecome (631)
387 Johnson-Nelson-Porkchop (Ok)	T.C. Johnson, Tom Nelson & ?
388 Johnson Boys (Ok)	T.C. Johnson, Nap Hayes & Matthew Prater (102)
389 Johnson & Jackson (Ch)	Sam Tarpley & Ivy Smith, acc. Cow Cow Davenport (see 63)
390 Johnson & Smith (Ch)	Big Bill Broonzy & Steele Smith (see 353)
391 Babe Johnson (Sil)	Edmonia Henderson (8,171)
392 Big Bill Johnson (Ch)	Big Bill Broonzy (see 353)
393 Blanche Johnson (Her)	poss. Jeanette James or Elzadie Robinson (221)
394 Blues Johnson (Supt)	Leroy Carr
395 Bud Johnson (Ch)	William Harris (108)
396 Caroline Johnson (Fe, Fth)	poss. Mary Stafford
397 Easy Papa Johnson (Me, Vo Polk)	Roosevelt Sykes (110,344,448,553, 656,740,863)
398 Fannie Johnson (Ca, Ro)	Viola McCoy (174,400,411,503, 819,822,830,842)
399 Frank Johnson (Her)	Frank Palmes
400 Gladys Johnson (Ca, Ro, Lf, Vars or Var)	Viola McCoy (see 398)
400A Harry Johnson (Ok, acc Stump Johnson, Roosevelt Sykes)	poss. Lonnie Johnson (436/7)
401 Hop Johnson (Vo: acc. Curtis Jones)	Hobson Johnson
402 Hot Box Johnson (as above)	Hobson Johnson (see 401)
403 Jelly Roll Johnson (Ch, Sil)	see 14
404 J. T. Johnson (Ok)	? Johnson

405 Ki Ki Johnson (QRS)  
 406 Lucille Johnson (Dno)  
 407 Margaret Johnson (PaE3506)  
 408 Martha Johnson (Supr)  
 409 Porkchop Johnson (Ch,Supt)  
 410 Rev. Joimsom (Or)  
 411 Sara Johnson (Dno,Re)  
 412 Slim Johnson (Ge)  
 413 Stovepipe Johnson (Vo)  
 414 Stump Johnson (QRS)  
 415 Jolly Jivers (Vo)  
 416 Jolly Jug Band (Vars)  
 417 Jolly Three (Vo)  
 418 Jolly Two (Vo)  
 419 Augusta Jones (Fth,Pe)  
 420 Bessie Jones (Supt)  
 421 Bessie Jones (Supr)  
 422 Bo Jones (Vo)  
 423 Hank Jones & his Ginger Snaps (Ch)  
 424 Rev. Jordan Jones (Pe,etc)  
 425 Julia Jones (Ch)  
 426 Mamie Jones (Sil)  
 427 Mamie Jones (B.S.;Para)  
 428 Little Hat Jones (Ok)  
 429 Maude Jones (Med)  
 430 Rev. Sam Hall Jones (Or,Dno)  
 431 Sadie Jones (Or)  
 432 Saddle Jones (Right)  
 433 Stovepipe Jones (Ge)  
 434 Willie Jones (Supt)  
 435 Jennie Jordan (Ch)  
 436 Jimmy Jordan (Co)  
 437 Tommy Jordan (Ok,Co acc Clara Smith as above)  
 438 Jubilee Gospel Singers (Bwy) Norfolk Jubilee Quartet (218, 259,441,52,546,560,713,786/7)  
 439 Jubilee Male Quartet (Vars 6006) Blind Roosevelt Graves & Brother/ Famous Blue Jay Singers of Birmingham (283,357,440,531,see 441)  
 440 - - - (Vars 6007) Blind Roosevelt Graves & Brother/ prob. Black Billy Sunday (see 439/ 79,218,710)  
 441 - - - (Vars 6008) Norfolk Jubilee Quartet/Famous Blue Jay Singers of Birmingham (see 438/9)  
 442 Kansas City Blues Strummers (Vo) ?  
 443 Kansas City Frank (Ge,Br,Para) Frank Melrose (white pianist (112) prob. Thelma Holmes - Little Brother Montgomery has said that her real name was Skippy Brown, so either there were two, or Thelma H.- Skippy Brown  
 444 Kansas City Kitty (Vo,Bb) Joe McCoy (65,67,257,287,290, 537,584)  
 445 Kansas Joe (Co,Vo) Ethel King  
 446 Kansas Katie (Bb) ?  
 447 Keghouse (Vo) prob. Roosevelt Sykes (110,344,397, 553,656,740,863)  
 448 Willie Kelly (Vi,Bb) Phillips Louisville Jug Band  
 449 Kentucky Jug Band (Vo) Kid Wesley Wilson & Coot Grant (269,272/3,351/2,599)  
 450 Kid & Coot (Co) ?  
 452 Kid Stormy Weather (Vo) ?  
 451 Kid Coley (Vi,Bb) ?  
 453 Lottie Kimbrough (Ge) Lottie Beaman (114,127,129,154, 231,408,483,552,851)  
 (to be continued)

Lonesome Highway Blues  
I made up my mind

Lazy Lester (vcl hca) Excello  
with accompaniment. 2230

This is indeed Lester's best record to date. "Lonesome Highway" is given an unusual treatment and has a "haunting" quality. "I made up my mind" makes an effective contrast and is taken at an easy pace by Lester & the combo, which probably includes Lightnin' Slim on guitar and a very good washboard player. This side owes not a little to Jimmy Reed, and as always, Lazy Lester's harmonica-work is outstanding. (Note: Re. Jay Miller and the gimmickry question. "Highway" features Lester's hca. OVER the vocals, obtained of course by double-recording. This may be gimmickry, but it certainly doesn't detract from a very fine record -Ed.)

EXCELLENT EXCELLORapid ReviewsJohn J. Broven

Arthur Gunter Workin' For My Baby 2204 B  
Who will ever move me from you A

Two numbers set in the blues ballad vein, which although good are not quite up to the standard of previous releases by this much under-rated Tennessee singer and guitarist.

Baby Boy Warren Not welcome Anymore 2211 A  
Chuc-a-luck

This record must be considered a major release in the field of contemporary "downhome" blues. Originally recorded in 1955 by Joe Von Battle in Detroit, it features Warren (vcl gtr) Sonny Boy Williamson (hca) and Washboard Willie (wbd) playing very well together. "Chuc-a-luck" is instrumental and very good. This single is very highly commended.

Little Sonny Love Shock 2209 A  
I'll love you baby

Another coupling bought from Joe Von Battle, these sides don't quite match the Warren ones. Both are taken at a fast pace, and Little Sonny, though limited vocally, blows good electric harmonica.

Robert Garrett Quit My Drinking 2216 A  
Do Remember

This record bears very much the flavour of prewar blues, and Garrett himself sings in a manner reminiscent of one or two of the Bluebird artists. In fact his singing is so competent and mature that one wonders why he has not been recorded before. Or has he?

Charles Sheffield It's your voodoo working 2200 A  
Rock 'n Roll train

Another of Jay Miller's singers, but unlike most from this stable, very much in the popular R&B style. Both are bright and likeable offerings, with standout tenor saxophone from Lionel Torrence.

Tabby Thomas Hoodoo Party 2212 A  
Roll on ole mule

Louisiana bluesman Tabby Thomas belts out the familiar sounding "Hoodoo Party" backed by Jay Miller's studio musicians led by Lazy Lester (hca). Lyrics, as with "Voodoo" above, are of special interest to folklore students. "Roll on ole mule" is a typical New Orleans type R&B number, lacking the something to set it apart from thousands of others.

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Little Mack and his boys (vcl.hca, 2 gtrs, dr.) C.J. 606  
Come Back / My Walking Blues

I have to apologise. This is not a recent record. It was issued some years ago. It's a straight down-home record and I think it a pity that Little Mack isn't known better. He's a good singer and fine harp player. On this record he's accompanied by a very fine electric-guitar, bass-guitar and drums. His name may yet be a great one, for he's now on the better distributed Chess label. If you like your blues down-home, try to get this early one!

Slim Willis (vcl.hca, Lafayette Leake, p, g, b, d, ts) C.J. 627  
Running around (C.Jones) / No feeling for you (C.Jones)

C.J. owner and songwriter Carl Jones has a good nose for discovering talents. Here he presents vocal/harmonica player Slim Willis on two fine urbanized blues. Fine piano from Lafayette Leake, tenor-sax stays in the background. Recommended if you like the modern downhome sound.

Rudy Robinson with Earl Demus Band (vcl. acc p, sax, b, d) C.J. 638  
Short Dress (C.Jones) / Bachelor Blues (Bea Jones)

Young Rudy Robinson sings two swinging R&B tunes which will appeal either to downhome or Rock'n'roll collectors. "Dress" is a happy up-tempo novelty. "Bachelor" is a quite nice blues; Rudy's singing fits well with the band, and the piano gives great help.

XX

As no biographical details were given of Otis Rush or Buddy Guy when we published their discographies, here is the background as far as known. From Marcel Chauvard via Derek Collier.

- OTIS RUSH -

Born on April 29th 1932 in Philadelphia, Miss., to a very musical family. His maternal grandfather was a preacher; his mother a gospel singer, and his father sang blues.

He started to play guitar in 1955, and the following year made his first sides for the Cobra label in Chicago.

In October 1959 his band consisted of Frances Jean Hampton (ts) Bob Neely (ts), Little Brother Montgomery (p) Earl Hooker (gtr) Jack Myers (bs) Odie Payne (d), with Rush (vcl.gtr)

- BUDDY GUY -

Buddy Guy was born on July 30th, 1936 in Lettsworth, Louisiana. His real name is George Guy.

Like Rush, he made his first recordings for Cobra, in 1958, after he had moved to Chicago.

In September 1959 his band consisted of; Rufus Forman or Bobby Fields or Bob Neely (ts), Paul Henkins (p), Jack Myles (bs) and Clover English (d), with himself (vcl.gtr)

Can anyone ascertain whether or not the James Reed on Money, Flair or Rhythm is in fact VeeJay's Jimmy Reed? Or does anyone know of some sides Chuck Berry supposedly cut for the Rodeo label??

Little Walter Single

John J. Broven

12171 Southern Feeling (Dixon, Emerson)  
12168 Up the line (W. Jacobs)

Checker 1043

Little Walter has long been established as 'King' of the electric harmonica, and despite competition from such top-flight musicians as Rice Miller and Shakey Horton, the title is undoubtedly well-deserved. Sometimes however, his records leave something to be desired and "Up the line" is a case in point. Walter's non too powerful voice is completely overwhelmed by an unimaginative sax section, the first time, to my knowledge, Little Walter has been "helped" this way. Somehow however he manages to blow a spine-chilling solo but this is lost in the general mood of mediocrity. "Southern feeling" is much better, an instrumental backed by guitar, organ, second guitar, piano (Billy Emerson?) bass and drums. Very good all round. Let's hope that "Up the line" is just a temporary lapse on Walter and A&R-man Willie Dixon's part.

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Postwar R & B, and blues If you've any queries please write to:  
John Broven, 4 Southfield, Polegate, Sussex.

Send information on the above, Cajun, label listings, biographies or discographies to Mike Leadbitter, 43 St Leonards Rd., Bexhill.

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Jazz Statistics - The fate of this magazine still hangs in the balance and we'll let you know of any developments. Hope!!

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