

Snooks Eaglin

COUNTRY BOY DOWN IN NEW ORLEANS

1. COUNTRY BOY DOWN IN NEW ORLEANS (2:29)
2. MAMA DON'T YOU TEAR MY CLOTHES (1:57)
3. I'VE HAD MY FUN (3:58)
4. BOTTLE UP AND GO (2:51)
5. GIVE ME THE GOOD OLD BOXCAR (3:23)
6. WALKING BLUES (3:16)
7. POSSUM UP A SIMMON TREE (1:58) (*)
8. THAT'S ALL RIGHT (3:45)
9. VEAL CHOP AND PORK CHOP (1:31) (*)
10. DOWN BY THE RIVERSIDE (2:36)
11. MODEL T AND THE TRAIN (2:20) (*)
12. JACK O'DIAMONDS (1:37) (*)
13. DEATH VALLEY BLUES (3:54)
14. ROCK ME MAMA (2:48)
15. JOHN HENRY (2:41) (*)
16. LOCOMOTIVE TRAIN (2:12) (*)
17. I HAD A LITTLE WOMAN (3:11)
18. ROCK ME MAMA (4:15)(*)
19. MAILMAN PASSED (2:30)
20. GOING BACK TO NEW ORLEANS (2:52)
21. MARDI GRAS MAMBO (3:32) (*)
22. BOTTLE UP & GO (2:19)(*)
23. THIS TRAIN (3:43) (*)

Total Time- 68:00

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Snooks Eaglin - vocals, 6-string & 12-string guitar, washboard, and tom-toms
with Lucius Bridges - washboard and vocals and Percy Randolph - harmonica, vocals and washboard added on (*).

Recorded by Harry Oster and Richard Allen in New Orleans in the late 1950s.

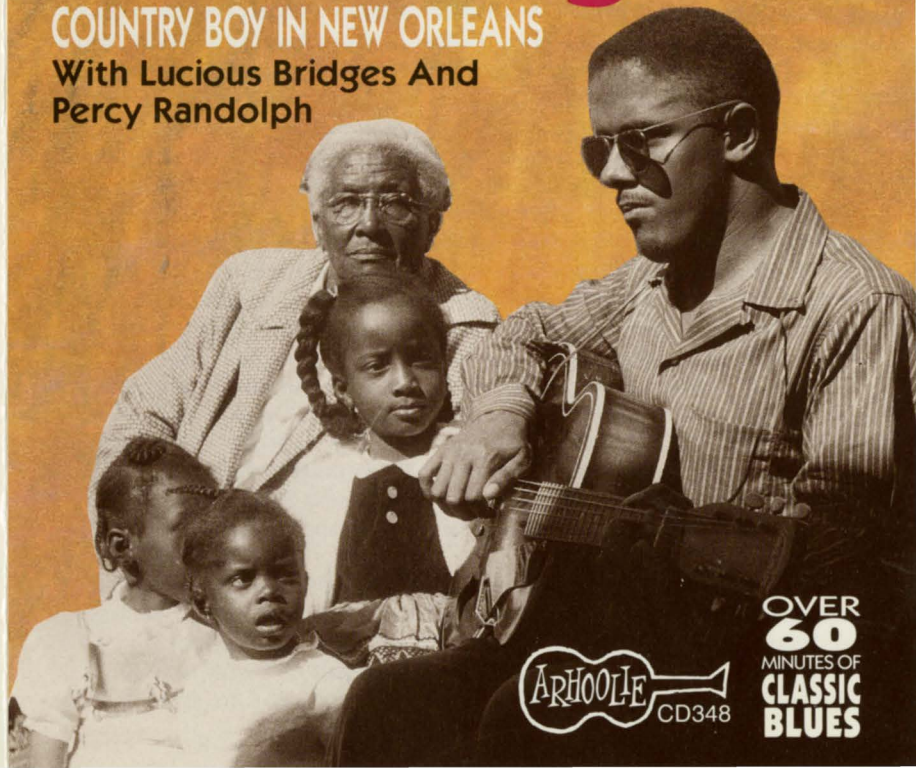
#1-6, #19 & 20 previously unissued in the U.S.; #7-18 previously issued as Arhoolie 2014 and originally as Folklyric 107. #21, 22 & 23 previously unissued takes.

Cover photo by Harry Oster
Re-issue produced by Chris Strachwitz
Cover by Wayne Pope

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Snooks Eaglin

COUNTRY BOY IN NEW ORLEANS
With Lucius Bridges And
Percy Randolph



OVER
60
MINUTES OF
CLASSIC
BLUES

Snooks Eaglin

COUNTRY BOY DOWN IN NEW ORLEANS

Fird "Snooks" Eaglin of New Orleans is one of the most gifted of the younger generation of blues singers. As is typical of blues performers of his age, (Snooks was born in New Orleans, La. 1/21/1936), most of his repertoire comes from records he heard on the radio, juke boxes, in his parents home in New Orleans, or at friends' houses.

Though Snooks Eaglin's sources are diverse, spanning country blues, spirituals and gospel songs, hillbilly, pop standards, rhythm & blues, rock and roll, traditional and progressive jazz, virtually every type of music he was exposed to in his native New Orleans, he transforms them all into something characteristically his own. While there are echoes of many styles and players in his music, Snooks copies none. His voice is an extraordinary blend of hoarseness and velvet subtlety, the guitar technique is always brilliant, marked by short, fast, intricate swingy runs and powerful open chording. Snooks' concept of accompaniment is orchestral, and marked less by single-note playing than ringing chordal work. Over the foundation of a precise unvarying beat, he weaves intricate melodic and rhythmic patterns in his guitar solos. Listen to how completely he combines a bass line with chord comping on ***I Ain't Gonna Study War No More*** or how he plays in the Mother Maybelle Carter guitar style on ***John Henry***.

Blinded by the complications of brain tumor surgery at the age of 19 months, Snooks had always shown an interest and talent in singing and music. For his sixth birthday his father gave him a guitar, on which Snooks quickly taught himself to play the songs he heard around him. His musical appetite was voracious and varied and he tried to play

everything, as soon as he heard it, from spirituals to classical music. He often sang in gospel groups and played in New Orleans area Baptist Churches. The jazz influence was always close at hand and at age eleven he won an amateur contest with his guitar version of ***Twelfth Street Rag***.

When these recordings were made, Snooks was working as a street singer. Harry Oster recorded these superb country blues, many in the company of Percy Randolph and Lucius Bridges who together represent a remarkable range of Black rural and urban musical history. Both Randolph and Bridges would sometimes play washboard and Snooks occasionally switched from guitar to tom toms. His eclectic musical education continued as he absorbed everything from hillbilly music to Latin dance numbers and local hits.

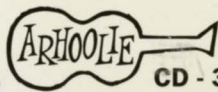
By 1952 Snooks played Rhythm & Blues with Allen Toussaint's first band, the Flamingoes. In the years that followed he formed his own small R & B combo and continued to perform as a street singer when cash was low. Though he never considered himself primarily a folk blues performer, by the late 1950s and early 1960s he was recording blues for labels like Folkways, Prestige/Bluesville, Folklyric and Imperial.

Since the time of these recordings Snooks Eaglin has become a successful modern musician and singer who at present records for Black Top Records and is an active and vital member of today's New Orleans Rhythm and Blues scene.

(Original notes by Harry Oster, edited by Dix Bruce & Chris Strachwitz 1991)

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CD - 348

OVER 60 Minutes of Classic BLUES

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Snooks Eaglin - vocals, 6-string & 12- string guitar, washboard, and tom-toms.
with **Lucius Bridges** - washboard & vocals,
and **Percy Randolph** - harmonica, vocals
and washboard added on (*).

Fird "Snooks" Eaglin is a brilliant guitarist from New Orleans, Louisiana with an emotional voice who over the years has mastered a wide range of styles from country blues to modern pop.

These recordings from 1958, among Snooks Eaglin's first, show him as a Country blues artist of the first order accompanying himself on 6- and 12-string guitar. Blind since 19 months of age, Snooks was making a living as a street singer when Dr. Harry Oster made these "field recordings."

#1-6 and 19 & 20 previously unissued in the U.S.,
#7-18 previously available as Arhoolie/Folklyric
LP *Possum Up a Simmon Tree*. #21, 22 & 23 previously unissued takes.

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