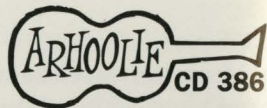


# Mississippi Delta Blues Jam in Memphis, Vol. II



## SLEEPY JOHN ESTES:

1. **Need More Blues** (3:10)
2. **Little Laura** (2:13) (\*)
3. **Rats** (3:30) (\*)
4. **President Kennedy Stayed  
Away Too Long** (4:00)

## NATHAN BEAUREGARD:

5. **Nathan's Bumble Bee Blues** (10:30)
6. **'Bout a Spoonful** (3:20)

## BUKKA WHITE:

7. **Christmas Eve Blues** (5:05)
8. **Columbus, Miss. Blues** (3:30)
9. **Sad Day Blues** (4:10)
10. **Stuttgart, Ark.** (4:30) (\*)
11. **Mixed Water** (26:00)

Total time: 71:55

(\*) = previously unreleased

#11 was originally issued on ARH LP 1020. All other selections previously issued on ARH LPs 1084 & 1085.

Copyright © & © 1981 & 1993 by Arhoolie Productions, Inc.

Recorded and produced by Chris Strachwitz in Memphis, Tenn. during the week of the short-lived Memphis Blues Festival in June, 1969, except #11 which was recorded in Berkeley, Ca. in November, 1963.

All photos by Jim Marshall

Cover by Wayne Pope  
All songs © by Tradition Music Co.  
(BMI)

### Also available:

**CD 385 Mississippi Delta Blues  
Jam In Memphis Vol I**

*With: Fred McDowell, Furry  
Lewis, Napoleon Strickland,  
Memphis Piano Red, & R. L. Watson  
& Josiah Jones.*

**CD 323 Bukka White "Sky Songs"**

For our 100-page illustrated catalog with full details about hundreds of CDs, Cassettes, LPs, Videos, and other information send \$2 to cover postage to:

**ARHOOIE CATALOG**  
10341 San Pablo Avenue  
El Cerrito, Ca. 94530 USA



# Mississippi DELTA BLUES JAM IN MEMPHIS VOLUME 2



**With:  
Bukka White  
Sleepy John Estes  
Nathan Beauregard**





## Mississippi Delta Blues Jam in Memphis, Vol. II

### Sleepy John Estes

Born in 1904 near Brownsville, Tenn., where he has lived for most of his life, John Adam "Sleepy John" Estes is truly one of the most original blues singers ever to have recorded. While it often has been asserted that the blues is largely an autobiographical or at least deeply personal music, the truth is that few bluesmen have really approached the music in this manner, preferring instead to work and rework a large body of traditional motifs and common places. The blues is more properly re-creative than creative. Estes provides one of the few consistent exceptions to this general practice: throughout his long performing career his blues, while modeled on traditional lines, have been personal as have few others. In song after song he has detailed

his life and experiences, as well as those of his Brownsville neighbors, with touching honesty, deep compassion and insight, despite his blindness, and a truly witty economy of expression. His blues recordings actually have been deeply felt and sharply etched portraits and slices of life as it was lived by black sharecroppers and tenant farmers in rural Tennessee from the 1920s on. Here he acknowledges his past accomplishments in his re-creation of *Need More Blues*, a piece he first recorded in 1937, and indicates the continuing fertility of his imagination in more recent composition, *President Kennedy Stayed Away Too Long* which comments on the assassination of John F. Kennedy and its aftermath. Estes is assisted by harmonica player Tommy Garry, and by second gui-

tarist Mike Stewart, a young student of traditional black blues whose sensitive support indicates handily the depth of his studies and his understanding of the traditions in which Estes' music is based.

### Nathan Beauregard

Singer-guitarist Nathan Beauregard is one of the oldest and most interesting of the veteran performers of blues and black folksong. The vigor and charm of his playing belie his advanced age (though he did not know his birthdate, he claimed to be more than 100 years old at the time of this recording!) and provide occasional glimpses of some of the oldest styles of music from the Deep South. He was born in Ashland, Miss., and first took up five-string banjo sometime in the late 19th century at a time when this instrument

apparently was as widely used in southern black music as the guitar was later to become. Beauregard recalled having encountered several other Mississippi banjoists around the turn of the century, among them George Scott and John Scruggs (now there's a name to conjure with). At that time he was not playing blues; the bulk of his performing was confined to back-country dances and parties, for which he would play various pieces for buck-dancing. He took up guitar — and with it, blues — shortly after. The first piece he remembers learning to play on this instrument was *Come On, Rachel Go with Me* a variant of the more widely known southern blues *Honey Babe, It Ain't No Lie*. Blind since the age of one, Beauregard has played music intermittently over the years, primarily for his





*Back row, left to right:*  
Fred McDowell, Johnny Woods, Bukka White.

*Front row, left to right:*  
Nathan Beauregard, Furry Lewis, Sleepy John Estes.

*Photo by Jim Marshall,  
Memphis, Tenn., June 1969*

friends and neighbors in Holly Springs, the area near Como (where Fred McDowell and Napoleon Strickland made their home; and like Fred, Beauregard too knew and learned from guitarist Raymond Payne) and in Memphis, where he met and worked with Frank Stokes, one of the city's best known and most popular blues performers in the 1920s. The blues have comprised the major portion of his repertoire since his concentration on guitar and, though he has forgotten much of the original musical settings of the old songs, he has retained a strong memory of their lyrics, which he draws upon for the substance of his performances today. While he asserts that he has never had a record player, the influence of recordings is obvious in several songs, though he follows the usual practice of mixing

aural and traditional sources in his own music. On his performances here he is sensitively seconded by guitarist Mike Stewart.

### **Bukka White**

Few bluesmen who have recorded have matched the raw searing power with which Booker Washington "Bukka" White has invested his singing and playing. Born in 1909 in the small farming community of Houston in northern Mississippi, White was drawn while still very young to the blues traditions of the region. His father, a skilled guitarist and fiddler, gave the youngster his first instruction in music, which Bukka deepened when, as a teenager, he moved to the Delta and came into contact with a number of the area's finest blues performers, among them Charlie Patton. Bukka made his first recordings at age 20 in

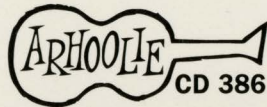
1930 and, following a period of widespread traveling through the South and Midwest, he recorded again in 1937 in Chicago. Returning to the South soon after, he was sentenced to a prison term in the notorious Parchman State Prison Farm for shooting a man in a brawl. While there, he became "camp musician" which entailed certain benefits, recorded a pair of performances for a visiting Library of Congress field worker and, thanks to the efforts of several recording officials, was released after having served but two years of his long sentence. He recorded again in 1940, making 12 sides that are among the finest, most powerful country blues recorded in the waning years of the commercial interest in the genre. Following the eventual withdrawal of popular support for the kind of direct music Bukka played

so superbly, he worked and lived in a number of cities in the North and South, where he continued to sing and play for friends and neighbors. He had returned to Memphis, when his rediscovery in the early 1960s by blues enthusiasts John Fahey and Ed Denson soon re-activated his performing career. Thanks to his appearances on the concert stages and coffee-house platforms of the folk-music and blues revival he has once again become a well-known figure. As his four magnificent musical performances here suggest, he has lost not one bit of the driving intensity, pungency and imaginative skill which characterized his recordings from the very first.

*Pete Welding – 1969*



# Mississippi Delta Blues Jam in Memphis, Vol. II



**Over 60 Minutes of Classic BLUES**

## SLEEPY JOHN ESTES:

1. **Need More Blues** (3:10)
2. **Little Laura** (2:13) (\*)
3. **Rats** (3:30) (\*)
4. **President Kennedy Stayed  
Away Too Long** (4:00)

## NATHAN BEAUREGARD:

5. **Nathan's Bumble Bee Blues** (10:30)
6. **'Bout a Spoonful** (3:20)

## BUKKA WHITE:

7. **Christmas Eve Blues** (5:05)
8. **Columbus, Miss. Blues** (3:30)
9. **Sad Day Blues** (4:10)
10. **Stuttgart, Ark.** (4:30) (\*)
11. **Mixed Water** (26:00)

*Total Time: 71:55*

*(\*) = previously unissued*

All other selections previously released on  
ARH LP 1084 & 1085.

Recorded and produced by Chris Strachwitz  
in Memphis, Tenn. during the week of the short-  
lived Memphis Blues Festival in June, 1969, except  
for #11 which was recorded in Berkeley, Ca. in  
November, 1963.

All photos by Jim Marshall

Cover by Wayne Pope

All songs © by Tradition Music Co. (BMI)



© & © 1981 &  
1993 by Arhoolie  
Productions, Inc.



0

9629-70386-2

8