

elder daughter. We started working on this album when Corrina was a baby; now, writing these notes, she has a little sister, Allegra. Thanks to Tom Diamant who collected 120 minutes of different versions of this song, from Mississippi John Hurt to Bob Wills to Big Joe Turner to Mac Wiseman to Jerry Lee Lewis and back again.

More influences and inspirations: Narmour and Smith, also from Mississippi (and known to have been acquainted with the Mississippi Sheiks), were a hillbilly fiddle-guitar duo who recorded the original **CARROLL COUNTY BLUES**, which went on to become somewhat of a bluegrass and old-time standard. Hank Bradley (who plays a mean version of it himself) says that a copy of the original 78 is hanging on the wall of the Carroll County courthouse.

What blues singer has not been moved by the Empress of the Blues, Bessie Smith? She gave us so many incredible blues recordings — **MEAN OLD BEDBUG BLUES** is one of her more lighthearted numbers. An early influence on Bessie Smith was an older classic blues singer, Gertrude "Ma" Rainey, who barnstormed the South with her Rabbits Foot Minstrel Troupe; she is the source for **BLAME IT ON THE BLUES**.

Even though it has nothing to do with the blues, we wanted to include Estil Ball's gospel song **WHEN I GET HOME**, because it's so pretty, and because we agree that playing music can certainly feel very much like heaven.



# Eric & Susy Thompson

ADAM & EVE HAD THE BLUES



**Suzy Thompson** – lead vocals, fiddle  
(2nd guitar on 1, 4, 6, 7, 9, 11; harmony vocals 7, 11)  
**Eric Thompson** – lead and rhythm guitars

*with*

Laurie Lewis – bass (1, 2, 4, 7, 8, 11, 12)  
David Grisman – mandolin (2, 6, 12)  
Will Scarlett – harmonica (4, 8)  
George Winston – music box (11)

Danny Poullard – accordion, triangle (3, 5, 10)  
Kevin Wimmer – 2nd fiddle (3, 5)  
Charlie St. Mary – rubboard (10)  
Beth Weil – bass (3, 5, 10)

*and on MEAN OLD BEDBUG BLUES:*

Clay Cotton – piano  
George Fleming – trumpet  
Bill Bardin – trombone  
Earl Scheelar – clarinet

**PRODUCED BY JOHN LUMSDAINE WITH ERIC & SUZY THOMPSON**

Recorded at Bay Records Studios, Berkeley, California 1987-88

Engineers: Bob Shumaker, Mike Cogan

Mixed by Bob Shumaker, John Lumsdaine, Eric & Suzy

Front cover photo: Anne Nadler

Design: Beth Weil

**SPECIAL THANKS TO:**

Eldon and Marj Thompson, Larry and Naomi Rothfield, Violet Fox, John Lumsdaine, Chris Strachwitz, Bob Shumaker, Mike Cogan, and all the musicians who helped us make this recording.

## **ABOUT THE SONGS**

The title track, **ADAM AND EVE HAD THE BLUES**, comes from Texas blueswoman Hociel Thomas, who recorded it back in 1925. A few years later, the East Texas Serenaders threw together their medley, the **THREE-IN-ONE TWO-STEP**, which includes bits and pieces of the Entertainer Rag, Dill Pickles Rag, and I Don't Love Nobody. Meanwhile, over the border at a house party in southwest Louisiana, an accordion and fiddle churned out traditional Cajun dance tunes like **DANSE DE POUILLARD** and **CHAUSSETTES NOIRS**, both of which we learned from Danny Poullard. Danny plays accordion with us in the California Cajun Orchestra; we play for dancing just about every Saturday night. Danny learned **DANSE DE POUILLARD** from his father, John Poullard, who is a marvelous old-time Creole/Cajun accordion player in his own right, and **CHAUSSETTES NOIRS** from Sidney Brown.

Eric's introduction to Cajun music came in the early 1960's when he began collecting old 78s. One of the first ones he bought was a Gold Star record by Harry Choates called the **BASILE WALTZ**. Suzy fell in love with Cajun music somewhat later when she heard the Balfa Brothers perform at the San Diego Folk Festival in 1976. She eventually got a grant from the NEA to study fiddle with her first Cajun fiddle hero, Dewey Balfa, who cites Harry Choates as an early influence (both are from the town of Basile.) **VALSE DE BALFA** was written by Dewey's elder brother, the late Will Balfa; it is (like many if not most Cajun songs) a passionate lament for lost love.

Moving further east, we reach Algiers, Louisiana, the birthplace of Lizzie Douglas, better known as Memphis Minnie. **IN MY GIRLISH DAYS** tells the story of how she left her home in search of adventure. Memphis Minnie has been a great inspiration to us in both her singing and her gutsy guitar work. She is the only woman to be included in Robert Crumb's "Heroes of the Blues" card set, which also includes the Mississippi Sheiks. A black stringband who recorded extensively in the early 1930's, their hits included both **STOP AND LISTEN**, which we do here as a stringband tune, and the very first recorded version of **CORRINA, CORRINA**, which we have turned into a lullaby for our

# Eric & Suzy Thompson

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## ADAM & EVE HAD THE BLUES



1. STOP AND LISTEN 3:18
2. THREE-IN-ONE TWO-STEP 2:53
3. BASILE WALTZ 3:33
4. BLAME IT ON THE BLUES 3:03
5. CHAUSSETTES NOIRS 2:55
6. IN MY GIRLISH DAYS 2:23
7. WHEN I GET HOME 3:02
8. VALSE DE BALFA 3:10
9. ADAM & EVE HAD THE BLUES 3:04
10. DANSE DE POUILLARD 2:00
11. CORRINA, CORRINA 3:25
12. CARROLL COUNTY BLUES 3:16
13. MEAN OLD BEDBUG BLUES 5:48

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with Laurie Lewis, David Grisman, Will Scarlett, George Winston,  
Danny Poullard, Kevin Wimmer, Charlie St. Mary, Beth Weil, Clay Cotton,  
George Fleming, Bill Bardin, and Earl Scheelar.

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