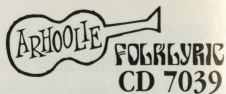


# CLIFF CARLISLE

*"Blues Yodeler & Steel Guitar Wizard"*



1. MEMPHIS YODEL (2:38)
2. NO DADDY BLUES (2:34)
3. HOBO BLUES (2:53)
4. COLUMBUS STOCKADE BLUES (2:58)
5. SHANGHAI ROOSTER YODEL (2:51)
6. I DON'T MIND (2:53)
7. HIGH STEPPIN' MAMA (2:57)
8. IT AIN'T NO FAULT OF MINE (2:32)
9. THAT NASTY SWING (2:26)
10. GET HER BY THE TAIL ON A  
DOWN HILL GRADE (2:02)
11. MY LOVIN KATHLEEN (2:51)
12. A WILD CAT WOMAN AND  
A TOM CAT MAN (2:49)
13. YOU'LL MISS ME WHEN I'M GONE  
(Just Because) (3:20)
14. RAMBLING YODELER (2:59)
15. WHEN THE EVENING SUN  
GOES DOWN (2:53)
16. HANDSOME BLUES (2:39)

17. MY ROCKIN' MAMA (3:40)
18. PAY DAY FIGHT (3:07)
19. MY TRAVELIN' NIGHT (2:41)
20. TROUBLE MINDED BLUES (2:41)
21. PAN AMERICAN MAN (2:17)
22. I'M SAVING SATURDAY NIGHT  
FOR YOU (2:35)
23. FOOTPRINTS IN THE SNOW (2:45)
24. BLACK JACK DAVID (3:00)

*Original recordings made between February 1930  
and July 1937*

*Re-issue produced and edited by Chris Strachwitz*

*Original recordings from the collection of  
Gene Earle*

*Released by agreement with Mrs. Alice H. Carlisle  
Cover photo courtesy Southern Folklife Collection/  
Wilson Library-The University of North Carolina  
at Chapel Hill*

*Cover design and colorizing by Wayne Pope*

*Notes by Mark A. Humphrey*

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# Cliff Carlisle

Blues Yodeler  
and  
Steel Guitar  
Wizard





Cover of songbook published in 1935. Courtesy Gene Earle.

## Cliff Carlisle

*"Blues Yodeler and Steel Guitar Wizard"*

There are questions that get asked merely to provoke endless arguments (or, if you like, 'spirited debates'). One such question: "What was the first rock 'n roll record?" Convincing cases have been made for any number of discs, but if primeval rock 'n roll is defined as a mongrel commercial music loosely comprised of blues, hillbilly and pop elements in original if unlikely ways, then cast one vote for Jimmie Rodgers' November 1927 waxing, "Blue Yodel," better known as "T for Texas." The notion of a 'blue yodel' was nothing if not novel, even though the falsetto emphases used by bluesmen like Tommy Johnson closely parallel and may even have influenced Rodgers. (We know the influence was mutual given the numerous blues singers who recorded versions of "T for Texas" and derivative 'yodel' titles.) In 1928, the sound of a white Southerner

drawling lyrics cribbed from African-American blues and paying them off with a yodeled 'punch line' was variously amusing, shocking, and somehow liberating to the buyers of a music whose previous stars sang through starched collars (Vernon Dalhart) and pinched noses (E.V. Stoneman). An early Victor promotional statement praised Rodgers' 'grotesque style,' and if we take 'grotesque' in its original meaning—fantastic art mingling human, animal, and vegetable forms 'characterized by distortions or incongruities in appearance, shape, etc.'—then we have a painterly description of "Blue Yodel," a downhome grotesque which brought a new sound to the music we now call country. To a generation of young men who came of age at the outset of the Depression, it was as revolutionary as Elvis' "Good Rockin' Tonight" would be to a subsequent generation.

Imitators quickly trailed in Rodgers' wake as competing record labels sought to duplicate his enviable sales. Most of the Rodgers knockoffs were young men who found Rodgers' 'rounder' persona an appealing facade through which to vent sexual desire and aggression, stirrings which could be safely voiced in this new popular musical/poetic form, the blue yodel. At best, the yodel was more than a comic tag: it was a non-verbal statement of youthful bravado, a catharsis, Whitman's 'barbaric yawp.'

Three of the best (and most popular) of the early Rodgers imitators were Jimmie Davis, Gene Autry, and Cliff Carlisle. All would eventually desert the blue yodel and its rough-hewn paeans to the feral and the feminine (Jimmie Davis' "Tom Cat and Pussy Blues," Autry's "Bear Cat Mama," and the inhabitants of the Carlisle menagerie, represented in this collection). All would pursue careers and life-styles to which their early 'rounder' waxings seem most unbecoming. Davis, who, following two terms as governor of Louisiana, settled into gospel singing. Autry became the first Singing Cowboy 'superstar' and the genre's shrewd-

est investor. The Rolling Stones' Keith Richards, on being informed by an interviewer that he had attained the pinnacle of success possible for a guitar player countered: "No, the pinnacle of success possible for a guitar player is Gene Autry, who can sit in *bis* hotel and watch *bis* baseball team [the California Angels] play on *bis* television station [KTLA]."

Cliff Carlisle never got near that pinnacle; empire building just wasn't his style. The successes he reported in a 1955 letter to Australian researcher John Edwards were those of a retired entertainer whose occupation was "oil paintings, mostly scenic work, of historical places and things. It's a great pastime and enjoyment, I keep busy, get orders from all over the country." When not painting, Cliff, then 51, was active in a Lexington, Kentucky, Baptist Church in which he served as Deacon, Chairman of the Trustee Board, and teacher of a 'seniors' Sunday school class. He also doted on his seven grandchildren and, in his letter to Edwards, sounds like the perfect small town Southern gentleman. "You can see that the latter part of my life is filled as well as the

first part when I was in show business," he wrote. "My life is much different now, but I'm adjusted to it and happy in my retirement." Time changes everyone, and it's a cinch Cliff never mentioned his youthful forays on the wild side ("That Nasty Swing") to his over-60 Sunday school classmates. But in his prime Cliff was a carefree contender for the 'rounder' crown who outsold his competitors in the pack dogging Rodgers' heels. Perhaps that's because Cliff hewed closest to Rodgers' 'rounder' persona. He was to the 'sons of Jimmie' what Gene Vincent was to a later era's Elvis knockoffs, the raunchier model.

But Cliff Carlisle didn't start his musical career as a rakish blue yodeler. Born in Spencer County, Kentucky, near Mt. Eden in 1904, Clifford Raymond Carlisle was initially enamored of the early Hawaiian guitar recordings of the likes of Frank Ferera. By the time of Cliff's childhood, Hawaiian guitar recordings were widely popular and would have an enduring impact in the 'string crazy' South. "I always did like the Hawaiian steel guitar," Cliff said in later years. "I bought every record of this instru-

ment I could get, and I played them until they scratched so badly you couldn't hear them." Cliff was singular in being a Hawaiian stylist first and foremost. "Early in his career he inserted a steel nut under the strings of his little \$4.95 Sears guitar, and he liked the sound so well that he never tried to play any other way," writes Charles Wolfe ("Cliff Carlisle," *Bluegrass Unlimited*, December 1984). And if his intent was playing hulas, the blues was a more direct regional source of inspiration. As early as 1910, Cliff heard African-American guitarists around the Spencer County Courthouse in Taylorville. "My music is a cross between hillbilly and blues," Cliff stated. "Even Hawaiian music has a sort of blues in it."

But to say blues was Cliff's fundamental formative sound may miss the mark. The third of eight children born to Van Luther and Mary Ellen Carlisle, he grew up on a farm and no doubt heard 'old timey' stringbands as well as sacred songs: his father was a singing teacher at a small rural church. Cliff's performing career began at age 16, when he teamed with a cousin, Lillian Truax, and began playing socials and

winning local talent contests. Lillian's marriage broke up the duo, but Cliff soon recruited a Louisville construction worker named Wilbur Ball. Ball played 'Spanish' guitar and sang tenor harmony. The two met in 1924, and over the next decade the Carlisle-Ball team toured with vaudeville troupes and tent shows, the names of which are a roll call of rural entertainment rooted in the 19th century. "I began in circuits first with the old B.F. Keith Time, when a boy for two years or thereabout," Cliff wrote John Edwards, "and then the 'Red Path' out of Cincinnati, then I went in stock co., Reynor Lehr Co., and Happy Ray, through Indiana, Illinois and Michigan. Summer shows in tents in Mississippi, Alabama, Georgia, Louisiana, Florida and South Carolina. Traveling shows always on the road all the time, traveled by train." Given Cliff's early peripatetic lifestyle, it's easy to see why (in addition to the Singing Brakeman's influence) he excelled with train-themed songs. He may not have hoboed himself, but he saw plenty who did, and one imagines the treatment of the day's 'show folk' was such that he found it easy to identify with a so-

cial caste only marginally beneath his own.

Gene Earle writes of the Carlisle-Ball duo: "Cliff and Wilbur developed two separate acts for their show. In areas where 'hill-billy' music was not appreciated they would wear white shirts, white duck trousers, a black sash round the waist and a lei around their necks and put on a 'Hawaiian' show. In other areas, particularly the South, they would entertain with a more conventional 'hillbilly' show."

"I think Wilbur and I were the first yodeling or blue yodeling duet," Cliff wrote Edwards. "At least that is what people say." In 1930, the Carlisle-Ball duo debuted on Louisville radio over WHAS. A new station, Cliff's performances practically launched it. 1930 was also the year Cliff's recording career commenced for the Gennett and Champion labels. "This first recording session seems to have been somewhat of a mystery," Earle writes, "as from Cliff's own description of the session it was obviously an 'acoustic' recording session, yet the master numbers indicate a recording date of February 1930, four years after the introduction of electrical recordings. Was it possible



Cover of songbook published in 1932. Courtesy Gene Earle.

that acoustic equipment temporarily continued in use for rural artists?" Mystery aside, Gennett's antiquated gear made a vivid impression on Cliff, who recalled to Edwards: "When I first recorded they had no microphones. You sang and played into a big horn shaped like a funnel with a needle on the end for recording." To underscore the point, Cliff sketched the contraption in his letter to Edwards.

"Memphis Yodel" comes from Cliff's debut session and is a cover of a 1928 Jimmie Rodgers recording. Befitting a young man trying to make a strong first impression on record, Cliff's "Memphis Yodel" is delivered at a faster clip and features flashier yodeling than the original. Cliff's duet partner is nowhere to be heard in a performance that illustrates Earle's observation that Cliff was "one of the few artists to successfully use the steel guitar as a solo accompanying instrument."

"No Daddy Blues" (another solo) was recorded nine months after "Memphis Yodel," and sounds like a stream-of-consciousness composition that wreaks delightful havoc on conventional rhyme scheme, blues

verse structure, and tosses in some Ukulele Ike-style scat yodeling besides. The spoken aside ("Why, honey, doncha leave me; you know I was only foolin'") somehow anticipates similar asides by Jerry Lee Lewis, a later Rodgers devotee, and the whole piece is an original oddity that yet manages to owe a debt to Rodgers' 1928 hit, "Never No Mo' Blues."

"Hobo Blues" is the work of a Rodgers imitator who knew Rodgers' train songs so well he could create a song that sounded like one Rodgers recorded but did not (at least not in *this* form). Cliff cobbled bits of Rodgers' songs together with verses of his own for "Hobo Blues." His first songbook (published in 1932) was entitled **Hobo Songs** and soon the moniker 'The Lonesome Hobo' became a performance tag for Cliff. It was, he maintained, strictly for show: he traveled widely in his youth, but never as a hobo.

Cliff's ability to sound like Rodgers inevitably led to his recording with the Singing Brakeman. Rodgers was in Louisville to record in June 1931, at which time the Carlisle-Ball duo was appearing over

Louisville's WLAP and WHAS as 'The Lullaby Larkers.' Rodgers heard one of their broadcasts and contacted them regarding accompanying him, which they did on the cowboy song, "When the Cactus Is in Bloom," and the yodeling blues, "Looking for a New Mama" (Rodgers played ukulele on this title). In correspondence with Rodgers biographer Nolan Porterfield, Cliff recalled Rodgers' frail health ("He coughed and spat up a lot"), jovial nature ("He knew how to laugh and joke"), and generosity: he took his accompanists to dinner at a Louisville restaurant, Cunningham's, noted for its frog legs. "Everybody loved frog legs," Carlisle wrote. "We all had a great time." In a letter to Edwards, Cliff discussed further encounters with Rodgers: "I did show work with Jimmie in Louisville, Kentucky, through Southern Illinois and Michigan."

Three months after their session with Rodgers, the Carlisle-Ball duo recorded a standard, "Columbus Stockade Blues." Charles Wolfe maintains it was the prototypical 'hillbilly blues.' "The genre was defined in a big-time way in 1927 when Darby and Tarleton, using Tarleton's slide guitar,

produced 'Columbus Stockade Blues' for Columbia and watched it sell over 200,000 copies—a mega-hit in those days," Wolfe wrote. The Carlisle-Ball version appeared in the Depression's depths and sold considerably less but remains a fine example of this duo's winning way with a much-covered song.

"Shanghai Rooster Yodel" is the sort of barnyard ribaldry that served Cliff well over several titles: "Chicken Roost Blues," "It Takes the Old Hen to Deliver the Goods." This 1931 waxing may be his first exposition on the theme, one which also concerned Delta bluesmen Charley Patton ("Banty Rooster Blues") and Howlin' Wolf ("Little Red Rooster"). Today, few of us see chickens that aren't shrinkwrapped or boxed and fowl metaphors for sexual peccadillos have fallen into general disuse.

"I Don't Mind" showcases the harmony yodeling of The Lullaby Larkers. Cliff's dejection echoes Rodgers' "Waiting for a Train," while his Southern nostalgia recalls any number of then-popular songs. His sentiment, "This old world is a cruel old world," was surely shared by many in that dark De-

pression year of 1931.

"High Steppin' Mama" is the final offering here from 1931. This jaunty song again manages to sound like something Rodgers could have recorded but did not. (He did cut a handful of 'Mama' titles, 1929's "High Powered Mama" being the obvious antecedent.) Like Rodgers, Cliff blends bits of Tin Pan Alley craftsmanship with his hillbilly blues: the interior rhyme and song structure here are more sophisticated than anything we've heard before on this collection.

It was a tribute to the popularity of the 'blue yodel' genre that Cliff's career blossomed even as the Depression was taking a severe toll on overall record sales. He began recording for the American Record Corporation in 1931, and soon the ARC talent scout W.R. Calaway helped Cliff get on WBT in Charlotte, North Carolina. "I went to W.R. Calaway, who was my manager and booker at the time, and he went and got this spot on the network for me," Cliff wrote. "WBT in Charlotte was in the early 1930s what they used to call a key radio station for the CBS network. I had my own spot, actually sponsored by my record company, The Ameri-

can Record Company, in New York." The plum gig didn't last—like most of his contemporaries in early country music, Cliff bounced from station to station, including Chicago's WLS and Cincinnati's WLW, though he had bounced back to Charlotte's WBT by 1936, a year represented here by a dozen songs.

The first showcases the sure rhythm guitar work of Cliff's younger brother Bill, who replaced Wilbur Ball around 1934. "It Ain't No Fault of Mine" has the exuberant assurance of Johnny Cash in his prime. Instead of the 'blame-'n-blubber' school of honky-tonk lyric writing, Cliff coolly praises a free-spirited female and feigns indifference to her independence. Salty in spirit, it was Sunday school fare alongside our second 1936 offering, "That Nasty Swing." Cliff recorded his juiciest tunes under pseudonyms: Bob Clifford on Vocalion, Amos Greene on Supertone, Jimmy Boone on Superior. "That Nasty Swing" cops a musical feel from Rodgers but is closer to someone like Bo Carter in its frank (if metaphorical) leer. Cliff's laconic delivery puts one in mind of a Depression-era Lodge Brother

on a tear (*cf.* Laurel & Hardy's *Sons of the Desert*). The explicit phonography of the chorus must have been particularly titillating in the days when the actions he details ("Wind my motor...put the needle in the hole...") were required to hear his song. "That Nasty Swing" was waxed five months prior to Robert Johnson's similarly-themed "Phonograph Blues." But while Johnson bemoans his broken winding chain, Cliff brags of his ever-ready 'double spring.' Different strokes...

"Get Her by the Tail on a Down Hill Drag" is lyrically tamer, albeit a more celebratory pool hall boast. 'By the tail on a downhill drag' is an earlier era's rural expression suggesting, despite the image of struggling with a runaway horse, coasting, 'smooth sailing,' or being in control of a tough situation.

"My Lovin' Kathleen" showcases the harmony vocals of Cliff's son, billed as 'Sonny Boy Tommy' and a popular feature of Cliff's appearances from the time Tommy was three up to age 15. (Tommy was 11 at the time of this recording.) Charles Wolfe writes: "Occasionally Cliff ran into troubles with

child labor laws in different states; for instance, he had to turn down jobs in Ohio and West Virginia because it was illegal for children under sixteen to work regularly there."

The songs Cliff sang with 'Sonny Boy Tommy' hewed to the mild side, but on his own Cliff felt unencumbered by mountain morality. In our day, a Rabelaisian comedy like "A Wild Cat Woman and a Tom Cat Man" would be criticized for making light of domestic violence. In Cliff's, cartoon depictions of bickering couples filled 'funny papers' and movie comedies. There's a no-holds-barred, pre-Code Hollywood exuberance to the exquisitely visual "A Wild Cat Woman and a Tom Cat Man," as detailed a lyric of its kind as you'll find. "A quart of milk skimmed his lousy head" is one of many kinetic images; Max Fleischer could have done a swell music video.

"You'll Miss Me When I'm Gone" is probably Cliff's most delightful 'kiss off' song. "You're gonna grieve while I'm laughin' up my sleeve" is among the better bits of interior rhyme in Cliff's catalogue (or anyone else's). Brother Bill picks some neat guitar

on the only one of Cliff's 'rounder' songs to become a country standard: Elvis cut it as "Just Because" for Sun in 1955.

"Rambling Yodeler" is an idealized 'hobo' song which, despite being a fine work of its ilk, seems disingenuous alongside the comic realism of the previous two songs. Nonetheless, there's little doubt sentimental songs like "Rambling Yodeler" stood Cliff in good stead for radio appearances, where his raunchier fare would have been far beyond the pale of acceptance.

"When the Evening Sun Goes Down" is a song Cliff *could* have played for his Sunday school class, though a few might have wondered at a gospel lyric set to the tune of the folk blues, "Careless Love." It features some typically tasty steel playing from Cliff.

"Handsome Blues" has Bill on harmony in a song detailing the ravages of time on male vanity, a topic Bill's family group, the Carlisles, would rework in their 1951 hit, "Too Old to Cut the Mustard." The tune is a rare waltz-timer in Cliff's repertoire and owes a debt to Rodgers' "Pistol Packin' Papa."

"My Rockin' Mama" makes a passing ref-

erence to the Depression ("Everybody's squawkin', talkin' about the hard time blues"), but Cliff praises the perfect feminine antidote to his personal 'misery index' (better, he boasts, than booze). "My Rockin' Mama" extends Rodgers' rowdy spirit with a metaphor which eluded the Singing Brakeman, though Cliff wasn't the only of his Rodgers-influenced contemporaries to use it: Jimmie Davis cut "Rockin' Blues" in 1932 and Buddy Jones waxed "Rockin' Rollin' Mama" in 1939.

"Pay Day Fight" was recorded a year after "A Wild Cat Woman and a Tom Cat Man" and is a sort of sequel. Compared to the graphic slugfest in the earlier song, "Pay Day Fight" never takes off its gloves. But the topic alone is comically provocative and a tribute to Cliff's realism in reflecting blissless working-class domesticity as an era dawned when 'the people' were about to be sentimentalized as stolid long-sufferers (cf. Frank Capra).

"My Travelin' Night" features the vocal train whistle (which may be Bill) introduced by Jimmie Rodgers and later used by Roy Acuff. Despite slightly jumbled lyrics (a 'dark

and stormy night' fails to forebode ensuing melodrama), this is the sort of Rodgers-influenced train song which served Cliff well on radio in his 'Lonesome Hobo' persona.

"Trouble Minded Blues," Cliff's version of the blues standard, "Trouble in Mind," affords him ample opportunity for some sweetly dreamy Hawaiian-style soloing.

"Pan American Man" may be Cliff's finest 'train/hobo' song, a work that compares favorably in both musical drive and lyrical punch to Acuff's best train songs ("Wabash Cannonball," "Fireball Mail," "Night Train to Memphis"). Unlike the fugitive in "My Travelin' Night," Cliff's hobo protagonist here evokes sympathy while his description of the power and speed of the train he aims to 'swing aboard' vividly conveys the awe trains once inspired across rural America.

The final appearance here of Cliff the 'sport' is "I'm Saving Saturday Night For You." His boasts of plentiful female company are at least indirectly inspired by an old ragtime song, "I've Got a Gal for Ev'ry Day in the Week" (Pat Rooney and Harry von Tilzer, 1900). Cliff's pledge to save the week's best night for his 'special' gal is set

to a tune similar to Rodgers' "Whippin' That Old T.B."

'Blue yodels' weren't the only field in which Cliff excelled. 1939's "Footprints in the Snow," featuring Shannon Grayson's mandolin, is classic 'old timey' country and a song soon to become a bluegrass standard (Bill Monroe recorded it in 1945). Folklorist W.K. McNeil traces it to English music hall songsmith Harry Wright, whose "I Traced Her Little Footprints in the Snow" was published in the 1890s.

Our final selection, 1939's "Black Jack David," is a song with an even older pedigree, one that reaches back to British balladry (cf. Child, No. 200). Originally a song of enchantment (a gypsy spellbinds a noblewoman, as in Martin Carthy's "Seven Yellow Gypsies"), Cliff's version is essentially a 'cracking good yarn' of the sort once swapped in barber shops. His Black Jack David is a 'rounder,' an earlier era's romantic drifter who had a way with the ladies. ("Fraid ol' David's got somethin', boy," Cliff chortles.)

As the final selections here suggest, the appetite for 'blue yodels' was waning as the

decade sometimes called 'the dirty Thirties' drew to a close. The genre had enjoyed a decade-long run, beginning in the final years of the 1920s, the so-called 'Jazz Age' noted for a flaunting of Prohibition and a media-influenced sexual openness epitomized by Hollywood's "It" Girl, Clara Bow. The 'blue yodel' was in part a rural parallel to such Flaming Youth flamboyance, though it was also one of the era's many white responses to the infinitely malleable blues form. 'Red Hot Mama' Sophie Tucker made vaudeville pop of it, George Gershwin 'rhapsodized' it, and Aaron Copland even composed "Four Piano Blues." But Jimmie Rodgers' 'blue yodel' may have been the single most influential white response to the blues, given the ways it would be reborn in every subgenre of country music: Western Swing, bluegrass, and, in time, honky tonk and rockabilly. Cliff Carlisle was essentially orthodox in his use of Rodgers' song form at a time when Texans (Milton Brown, Bob Wills) and Kentuckians (Bill Monroe) were reshaping Rodgers' liberating 'blue yodel' into yet other musical forms.

Cliff Carlisle cut over 300 sides in the

1930s and '40s and maintained he wrote some 500 songs. "I like to write on the novelty side," Cliff remarked. "In order to write successfully, you have to be able to write [in a] style." Moving from radio station to radio station, his appearances promoted sales of his songbooks: **Hobo Songs**, 1932, **Cowboy and Mountain Songs**, 1935, and 1945's **Cliff Carlisle & Wally Fowler, Folio of Pictures & Songs**. In 1937, Cliff & His Rambling Cowboys reportedly made a film 'short' for local distribution which prompted an offer from Hollywood. Dissatisfied with the sum, Cliff declined, thereby scuttling his movie 'singing cowboy' prospects. His long radio career concluded on WMPS in Memphis, where Elvis may have heard him sing "You'll Miss Me When I'm Gone." Cliff helped write some of the songs for Bill's group, the Carlises, but was essentially retired from music by the early 1950s. Rediscovered in the 1960s (the Rooftop Singers covered his "Tom Cat Blues"), Cliff returned to performing on a limited basis: a few performances with old partner Wilbur Ball at Berea College and some recordings for the Rem label. Cliff Carlisle died April 2, 1983 in Lex-

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Cliff's significance in country music history is more than merely that of a Jimmie Rodgers imitator. He was a songwriter of both wit and daring and the only 'son of Jimmie' who was both a 'blue yodeler' and a top-notch instrumentalist. Using the 'Spanish' (open G or A) tuning favored by most Hawaiian-influenced country players, Cliff was among the first country 'pickers' to use the resonator guitars built by the Dopyera Brothers in Los Angeles. This album's cover photo shows Cliff playing a National Duolian, and there are other photos of him playing a wood-bodied Dobro. He also had

a custom-made National which he described in a 1960 letter to John Edwards: "The exterior is of German silver, highly engraved, the interior I had special built with three amplifying discs inside... I bought the instrument or rather had it built by the National Instrument Corp... I got it in 1932. It has recorded most of my recordings and a lot of sentiment [goes with it]...." A little over a year ago, it was this writer's great privilege to play Cliff's custom made guitar, and like the recordings Cliff made with it, his instrument remains a durable and still-vibrant legacy of a singular artist.

(Mark A. Humphrey)

*For help with background material, thanks to Gene Earle, Ed Kabn, and Chris Wallace.*

### **Discography:**

1: (16320) 2/25/30; 2: (17309) 11/24/30; 3: (17067) 9/22/30; 4: (17997) 9/8/31; 5: (10908-2) 10/22/31; 6: (10916-3) 10/23/31; 7: (17535) 2/14/31; 8: (102652) 6/16/36; 9: (102651) 6/16/36; 10: (99169) 2/16/36; 11: (99166) 2/16/36; 12: (99164) 2/16/36; 13: (102650) 6/16/36; 14: (99163) 2/16/36; 15: (102662) 6/16/36; 16: (99170) 2/16/36; 17: (102733) 6/20/36; 18: (07163) 2/19/37; 19: (102653) 6/16/36; 20: (011925) 8/4/37; 21: (07161) 2/19/37; 22: (102663) 6/16/36; 23: (66016) 7/26/39; 24: (66015) 7/26/39.

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*For help with background material, thanks to Gene Earle, Ed Kabn, and Chris Wallace.*

#### **Discography:**

1: (16320) 2/25/30; 2: (17309) 11/24/30; 3: (17067) 9/22/30; 4: (17997) 9/8/31; 5: (10908-2) 10/22/31; 6: (10916-3) 10/23/31; 7: (17535) 2/14/31; 8: (102652) 6/16/36; 9: (102651) 6/16/36; 10: (99169) 2/16/36; 11: (99166) 2/16/36; 12: (99164) 2/16/36; 13: (102650) 6/16/36; 14: (99163) 2/16/36; 15: (102662) 6/16/36; 16: (99170) 2/16/36; 17: (102733) 6/20/36; 18: (07163) 2/19/37; 19: (102653) 6/16/36; 20: (011925) 8/4/37; 21: (07161) 2/19/37; 22: (102663) 6/16/36; 23: (66016) 7/26/39; 24: (66015) 7/26/39.

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# CLIFF CARLISLE

## *"Blues Yodeler & Steel Guitar Wizard"*



1. MEMPHIS YODEL (2:38)
2. NO DADDY BLUES (2:34)
3. HOBO BLUES (2:53)
4. COLUMBUS STOCKADE BLUES (2:58)
5. SHANGHAI ROOSTER YODEL (2:51)
6. I DON'T MIND (2:53)
7. HIGH STEPPIN' MAMA (2:57)
8. IT AIN'T NO FAULT OF MINE (2:32)
9. THAT NASTY SWING (2:26)
10. GET HER BY THE TAIL ON A DOWN HILL GRADE (2:02)
11. MY LOVIN KATHLEEN (2:51)
12. A WILD CAT WOMAN AND A TOM CAT MAN (2:49)
13. YOU'LL MISS ME WHEN I'M GONE (Just Because) (3:20)
14. RAMBLING YODELER (2:59)
15. WHEN THE EVENING SUN GOES DOWN (2:53)
16. HANDSOME BLUES (2:39)

17. MY ROCKIN' MAMA (3:40)
18. PAY DAY FIGHT (3:07)
19. MY TRAVELIN' NIGHT (2:41)
20. TROUBLE MINDED BLUES (2:41)
21. PAN AMERICAN MAN (2:17)
22. I'M SAVING SATURDAY NIGHT FOR YOU (2:35)
23. FOOTPRINTS IN THE SNOW (2:45)
24. BLACK JACK DAVID (3:00)

*Original recordings made between February 1930 and July 1937*

*Re-issue produced and edited by Chris Strachwitz  
Original recordings from the collection of  
Gene Earle*

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