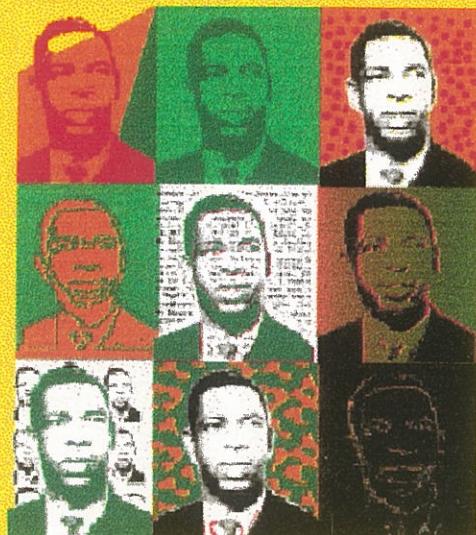


DUST MY BROOM



MGM LTD 1993

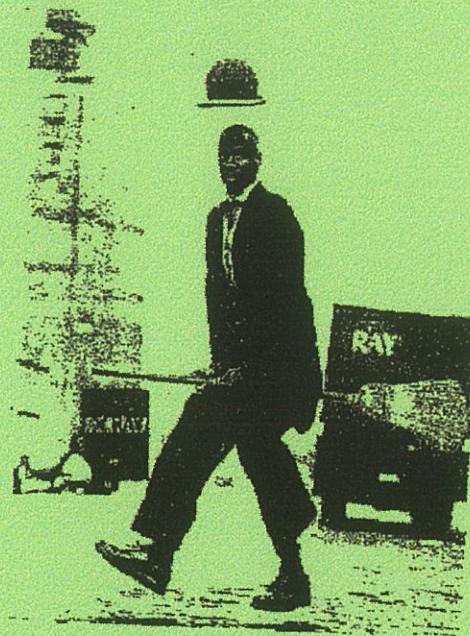
DUST MY BROOM



Bonustracks # 2

MGM LTD 1996

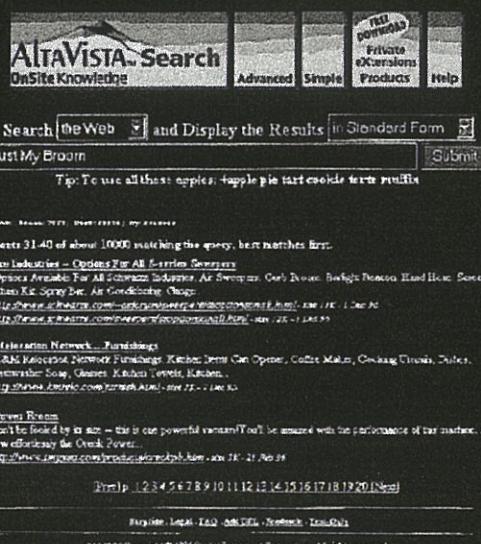
DUST MY BROOM



Bonustracks # 1

MGM LTD 1995

DUST MY BROOM



The Last Tape

MGM LTD 1997

Constance

Dust My Broom

Tape 1: Dust My Broom

Side A: Dust My Broom

1. Kokomo Arnold
Sagefield Woman Blues
2. Blind Boy Fuller
Homesick and Lonesome Blues
3. Robert Johnson
I'll Believe I'll Dust My Broom
4. Robert Jr. Lockwood
Dust My Broom
5. Robert Jr. Lockwood
Dust My Broom
6. Elmore James
Dust My Broom
7. Elmore James
Dust My Broom
8. Elmore James
Dust My Broom
9. Howlin' Wolf
Dust My Broom
10. Taj Mahal
Dust My Broom
11. Canned Heat
Dust My Broom
12. Taj Mahal
Dust My Broom
13. Fleetwood Mac
Dust My Broom
14. Ike & Tina Turner
Dust My Broom
15. ZZ Top
Dust My Broom

Side B: Variations

1. Boyd Gilmore
All In My Dreams
2. Fleetwood Mac
Doctor Brown
3. Elmore James
Coming Home
4. Fleetwood Mac
Coming Home
5. Fleetwood Mac
I Believe My Time Ain't Long
6. Elmore James
Canton Mississippi Break-down
7. Clapton, Page, Beck
Tribute To Elmore
8. Roy Buchanan
Tribute To Elmore James
9. Elmore James
Dust My Blues
10. John Mayall
Dust My Blues
11. Cuby and the Blizzards
Dust My Blues
12. Elmore James
Early One Morning
13. Rod Stewart
Highgate Shuffl
Summary of the works of Elmore James, and of the Chicago Blues:
14. Elmore James
The Sky Is Crying
15. Elmore James
Dust My Broom

*"Adam was lonely in Paradise, he had the blues.
So God made him a woman.
Now every man has the blues."*
Willie Dixon

The Beginning.

I never liked the Blues so much: I always connected it to the colors shitbrown and armygreen. A little dirty, fuzzy. Of course, I knew the names of Muddy Waters, John Lee Hooker and other Bluescats, but I never liked this rootsmusic, it was too pure, too authentic for my more or less commercial taste.

The Dutch television showed in the beginning of the nineties some advertisement spots for Levi's: the highway through the desert, motorcycles, heated faces and bluesmusic bij Waters, Hooker, B.B. King and others. My ears opened up, especially for "Mannish Boy" bij Muddy Waters. The seventies bluesrocksound of this number, which was produced bij Johnny Winters and drowned in a thick rocksausage, was literally music to my ears.

I went to the Public Library to lend some cd's with White sixties and seventies Blues: Fleetwood Mac (the first edition, without ladies and Americans), the Yardbirds and of course our National Bluespri-de Cuby and the Blizzards. I made some tapes of this music, which apelled to my rather superficial taste. My friend Rob lent me a cd with Black American Blues and my expeditions in Bluesland took really off. The first number of this cd was called Dust My Broom by Elmore James, who I knew very, very vaguely out of interviews I read with Keith Richards and other British sixties musicians. The title I knew also, but I always associated it with the clumsy, dirty John Mayall discs who, in my perception, were only bought by deep bluesfreaks in pale green parka's, with greasy long hair and filty clothes. But when I played it, I recognised the Intro like a musical archetype. But the peculiar thing was that I just taped the same number by Fleetwood Mac, only in a different version, with different lines and title: Doctor Brown.



Muddy Waters, the brother

This was all very strange, so I returned to the Public Library to check if there were other versions of Dust My Broom and who the hell this Elmore Jamescat was. The Doors of Bluesperception opened up for me! Elmore himself had made more versions of Dust My Broom, and he used the Intro, the Riff in almost every number he made. Dust My Broom had been covered by many other artists with interesting names like Robert Jr. Lockwood, Hound Dog Taylor, Johnny Shines and Earl Hooker, but I knew none of them. I also discovered that Elmore James had made Dust My Blues, the same as Dust My Broom, with some other lines. And who covered it? Yes, John Mayall himself!

Now I wanted to know everything about the Bluez, so I read dozens of books about it: Depp Blues by Robert Palmer, Blues Guitar with interviews with the old Bluescats. Nice people: they all honour the Stones, Eric Clapton, Johnny Winter and Hendrickx not only because these popstars made them again popular in the sixties by mentioning them as their inspiration, but also because the youngsters inspired them so much. Imagine: a 80-year old black bluescat who says that Jimi Hendrix is the best guitar player in the world!

So I learned about the Mississippi Delta Blues, about her transformation into the Chicago Blues, about the jukes and joints and the trains to Chicago, about the combs and broken bottles which were used as slides or bottlenecks, the trademark of my new Hero Elmore James.

I collected all versions of Dust My Broom I could find including all the variatons of the song. It became a little obsessive, so I decided to make a tape of the versions I had found and write a little book about it. I presented it to friends, who came with even more versions, but that is another story.

The Tape.

Note: the tracks are recorded from different sources: old vinyl, tapes and cd's, so the sound is sometimes a little authentic.

Side A. Dust My Broom

*Track 1. Kokomo Arnold
Sagefield Woman Blues*

This is the number where Robert Johnson got the line "I'll Believe I'll Dust My Broom". Gitfiddle Jim, his pseudonym, made it in 1934. Four years later he declared his musical career over out of frustration over the politics of the record companies. He never made a record ever again! According to the literature the Riff of Dust My Broom origins in this number, but I can't hear it.

*Track 2. Blind Boy Fuller
Homesick and Lonesome Blues*

Like Arnold, Fuller was one of the many slideguitarists in the thirties in the Delta, along with Charley Patton and Son House. This Intro is one of the archetypical riffs which led eventually to Elmore James' electric introduction of Dust My Broom.

*Track 3. Robert Johnson
I'll Believe I'll Dust My Broom*

The most famous Country Bluesinger, not in the least because of the White Bluesmen of the sixties, who all named him their great idol. Especially Eric Clapton declared him the Father of the Blues. Thanks to this mediaphone, Johnson became the symbol of all the Bluesmen of the Delta, drinking, womanizing, to die at a young age, of course murdered by a jealous husband. But the real mythical status Johnson reached was caused by the wonderful story about his recluse for a year: Son House had made some critical remarks about his guitarplay. Robert vanished then from the earth, to return a year later, having succeeded to play the bottleneck guitar better than everybody else. Rumours went that he sold his soul to the devil in return for the superb talent he showed later. The same story goes for Tommy Johnson, the hero of Led Zeppelin's shouter Robert Plant.

Johnson made numbers like Hellhound On My Trail and Crossroads Blues, which contributed to The Myth. Several years later, Clapton also was missing for a year after his departure from The Yardbirds, to return, not as The Devil, but as God, so the fans wrote in the toilets in the London blues clubs.



Robert Johnson, the father

There is no definitive evidence that Johnson met Elmore James, but they played the Mississippi Delta jukes and jonts in the same period, so it is very plausible that James heard Johnson's "Dust" and made this his own. Johnson sang about China, the Philipine's Islands and Ethopia, but James deleted these places in his versions. The Riff is here not placed as Intro of the song, but accompanies the singer.

Johnson was poisoned in 1938 "crawling like a hellhound dog" when the times were not sex, drugs and rock & roll, but sex, alcohol & blues.

Track 4. Robert Jr. Lockwood
Dust My Broom

A few months in 1951 before Elmore, the stepson of Robert Johnson, Robert Jr. Lockwood, recorded *Dust My Broom* twice. The Riff is here played on the piano, not as Intro.

Track 5. Robert Jr. Lockwood
Dust My Broom

Here the Riff is played during the song on the bottleneck guitar.

Track 6. Elmore James
Dust My Broom

Elmore James was born in Richland, Mississippi on January 27th 1918, his mother was 15 at the time and his father stays unknown till this day. Of course they worked on the fields in the miserable conditions Alan Lomax described in his majestic book *The Land Where The Blues Began*. And of course young Elmo began to imitate playing guitar when he was 12 with a broomwire stuck upon a wall. When he was 14 he had perfected his instrument: three wires! He began to play at local dances with his friend Sonny Boy Williamson 2, who later became the gentleman-mouthharp player who was invited by the Stones in the sixties to play with them in a cheap tv-show. They played the streets also, in a desperate attempt to avoid the hard labour in the fields.

Elmo went in the army and served his country in Guam, but when he returned to the Delta after the war, the doctors noticed a heart condition. He worked in a radio store and started to play with Sonny Boy again, made some radioshows with him and than the crucial month of August 1951 came.

August 15, we are in a studio in Jackson, Mississippi, in the centre of the Delta. Sonny Boy had just recorded some tracks for the Trumpetlabel of Mrs. Lilian McMurray. Elmo was present, although he disliked studio's, because they made him nervous. But he played on some tracks to help his friend, along with Odie Johnson on bass and "Frock" O'Dell on drums. They all try to convince Elmo to record his token number *Dust My Broom*, but Elmore refuses because he is really frightened.

The story goes, and it is too good to be not true, that Sonny Boy and Mrs. Lilian tricked Elmo into playing *Dust My Broom* for fun and record it secretly. When they told Elmore what they had done, he became furious and ran away. He even refused to record a B-side for the planned single, so they publicized it with a certain Bobo Thomas on the other side of the vinyl 78-turns record. Here the Most Famous Riff in Blues History appears for the first time as Intro. James stays musically near Robert Johnson, but he does not mention the colourful places as China and Ethiopia. Much to everybody's surprise and certainly to that of Elmore James, the record arrived in place 9 of the national R & B hitlist. This was nice, Elmore thought: finally a car, some money, this tasted good! But at first he refused to make a follow-up, the commercial guy! Finally, Joe Bihari of the Trumpetlabel talked him into recording some tracks with J.T. Brown on saxophone, Johnny Jones on piano, Ransom Knowling on bass and Odie Payne on drums, the first Broomdusters as they called themselves.

Elmore made a lot of records till his death in 1963, but he always stood in the shadow of Muddy Waters, the King of the Chicago Blues, because everytime James climbed to the top, he suffered a heart attack, had legal problems over his contracts or just disappeared to Belzoni to work in the radio shop again. His record career shows gaps for several years, when he was gone into reclusion. He never made it, but I suspect he hadn't the nerve for it: he looked like a minister of death with his thick glasses and clumsy posture, always out of place, where ever he was. A sad figure, an outsider, a real blueser.



Elmore James + Sonny Boy II

But he made great music: many versions of Dust My Broom with other titles and lines, slow blues and pre-rockers. Despite his reluctance to enter studio's and showbussiness in general, he had an enormous impact on several generations of blues and bluesrockmusicians: first in the fifties in Chicago J.B. Hutto, Hound Dog Taylor and Homesick James, later in the sixties John Mayall, Fleetwood Mac, Clapton and Brian Jones. Nowadays, Elmore's influence is still traceable in the music of Ry Cooder, Bonnie Raitt and the Black Crowes. Elmo made the acoustic bottleneck guitar, the instrument most bluesers used, electric and ready for the next generations. That's quite an achievement.

He died of a massive heart attack in the house of his cousin Homesick James in 1963, just before he would enter the Chicago Bluesscene for the 12th or 13th time, after staying in Blezoni for some time.

Track 7. Elmore James
Dust My Broom

To me, this is the definitive version of Dust My Broom. The Riff, that part of Blues History, is here electrified and cultivated in his second version of Dust My Broom from 1959, recorded in Chicago with The Broomdusters in a new version with J.T. Brown on tenorsax, Johnny Jones, piano, Sam Meyers, drums, and Elmore's nephew Homesick James on bass. The Riff sounds like a clarion, he sings his desperation out of his deepest lungs, and he did it 49 years ago!

Track 8. Elmore James
Dust My Broom

A few months before his death in 1963 he recorded a summary of his career in New York. This is the so called hysterical version, with some emphasis on the voice and the piano. During these sessions he also rerecorded "It Hurts Me Too", which became a R & B hit record after his death!

Track 9. Howlin' Wolf
Dust My Broom

The Wolf Himself, little irritating, all those howls. 1967.

Track 10. Taj Mahal
Dust My Broom

A nice authentic version, reworking Robert Johnson, also naming China and the Phillipines. He recorded *Dust My Broom* twice, this is the acoustic version of '66.

Track 11. Canned Heat
Dust My Broom

The fat boys from the White Bluesrevival of the midsixties, who played with numerous old Bluescats and made an album with John Lee Hooker, which worked both ways: good fot their career and that of Hooker. An example of the bluesrevival thanks to young white musicians, who dragged many old bluesers out of the offices of the welfare. Ironically, Hooker is still alive and kicking at 78, and two of the fat boys of Canned Heat have died some time ago. Blues, man.

Track 12. Taj Mahal
Dust My Broom

This is the second, boogielike version of Mahal. With Jesse Ed Davis (also dead) and old pal Ry Cooder, the living bottleneck of rock. Surprise: China and other exotic countries are gone: Taj now follows Elmore's version.

Track 13. Fleetwood Mac
Dust My Broom

Doctor Brown had set the wheels of my obsession in motion and during my search I met Fleetwood Mac several times: they recorded *Dust My Broom* in different versions in nearly the same number as Elmore James himself: Doctor Brown, Coming Home, I Believe I'll (Dust My Broom), the latter with Spencer named as writer! That was a little shocking, but when I read the rather dull biography of Mick Fleetwood, I learned that Jeremy Spencer, the little singer and slideguitarist, who joined the Mac in their bluesperiod, was in fact the reincarnation of Elmore James! In 1969 Spencer played with Fleetwood Mac in the Chess studio's in Chicago together with some old bluesers to record Blues Jam at Chess. Eddie Boyd played along as was the sax player of Elmore James, Mr. J.T. Brown. Little Jeremy almost fainted when he could play with the Man Who Played With Elmore James, his God. Just like Elmore, Jeremy vanished early from the rockscene. Elmore died early and Spencer tumbled in the hands of the Jesus People, who picked him literally from the streets of Los Angeles. Never heard of him ever since. I wonder: would he play the Riff sometimes? This version is an exact copy of Elmo's number.

Track 14. Ike & Tina Turner
Dust My Broom

Ike Turner is best known as the man who discovered Tina, but his real value stems from years before: in the fourties and fifties he was a talent scout in the Mississippi Delta, where he contracted among others Howlin' Wolf. He was also a succesful session pianoplayer, also for Elmore James in 1952. So he had had a career for himself before he saw the big bucks of Tina and made big bucks with her.

Track 15. ZZ Top
Dust My Broom

Right into the seventies with the bearded men from ZZ Top. A swinging, stomping version.



Elmore James

Side B: Variations

Track 1. Boyd Gilmore All In My Dreams

A hysterical version. The intro is by Elmore James himself, who never bothered with recording contracts, one of the reasons his career never really got from the ground. He played illegal, anonymous on this track with the high energy vocals of Boyd Gilmore.

Track 2. Fleetwood Mac Doctor Brown

Here it is! Doctor Brown = Dust My Broom: the Riff is the same, the music is the same, only the words differ. Nice lines, about a doctor with a very special therapy to heal the women of the neighbourhood. Spencer relives Elmo, like in so many Fleetwood songs.

Track 3. Elmore James Coming Home

Dust My Broom, here disguised as Coming Home.

Track 4. Fleetwood Mac Coming Home

And this is the exact copy. Imitation? Pastiche? Rudeless exploitation? No, admiration!

Track 5. Fleetwood Mac I Believe My Time Ain't Long

To end the Fleetwood Mac cycle, a surprise: again the same Dust My Broom, now with a very surprising title. Had Elmore lived in the sixties, he would have been adopted by Fleetwood Mac, like The Rolling Stones did with Muddy Waters, Canned Heat with John Lee Hooker and Clapton with Robert Johnson. Spencer and James could have made slide guitar battles The Black Crowes never dreamt of.



Jeremy Spencer, the son

Track 6. Elmore James
Canton Mississippi Breakdown

As introduction for some instrumental versions a variation by James.

Track 7. Clapton, Page, Beck
Tribute To Elmore

Three guitar wizards pay tribute to one of their heroes, from the 1p *Guitar Boogie* of 1972.

Track 8. Roy Buchanan
Tribute To Elmore James

One more tribute.

Track 9. Elmore James
Dust My Blues

A very, very different version bij Elmo with a very creative title. Not! Only in the first two couplets the words differ, the rest is the same as *Dust My Broom*.

Track 10. John Mayall
Dust My Blues

Mayall himself with Peter Green as member of the Bluesbrakers, just before he left to Fleetwood Mac, with all the consequences we now know of.

Track 11. Cuby and the Blizzards
Dust My Blues

Yes! The Dutch Bluescat from the Dutch Mississippi Delta, the region of Drente. This take is recorded live in Dusseldorf, where C + B played with the Father of the English White Bluesboom, Alexis Korner. Cuby, known as Harry Muskee, is a Blueser pur sang: he stills plays the Blues and only the Blues, although he earns just enough to eat. The one and only living Bluescat from Holland.

Track 12. Elmore James
Early One Morning

New York City, 1960, Dust My Broom, now as Early One Morning, another bluescliche.

Track 13. Rod Stewart
Highgate Shuffle

Rod the Mod on a blues tape? Yes, from the Unplugged concert with old pal Ron Wood sliding the Intro. The first half of the number is Early in the Morning, the second half is perhaps based on No Love In My Heart, also by Elmo. The credits say Public Domain, the ultimate compliment you can give a musician! Allright Elmo!

Finally a summary of the works of Elmore James, and of the Chicago Blues.

Track 14. Elmore James
The Sky Is Crying

The standard for every slow blues eversince. Lookout for the Riff.

Track 15. Elmore James
Dust My Broom

Again the ultimate version, to finish in style.



Elmore James

Tape 2: Bonustracks # 1

Side A: Dust My Broom

1. Arthur Crudup
Dust My Broom
2. Elmore James
Dust My Broom
3. Homesick James
Dust My Broom
4. Johnny Shines
Dust My Broom
5. Hound Dog Taylor
Dust My Broom
6. Earl Hooker
Dust My Broom
7. Eddie Boyd Blues Band
Dust My Broom
8. Freddie King
Dust My Broom
9. The Aces
Dust My Broom
10. Otis Spann
Dust My Broom
11. Luther Allison
Dust My Broom
12. Etta James
Dust My Broom
13. Walter Trout
Dust My Broom

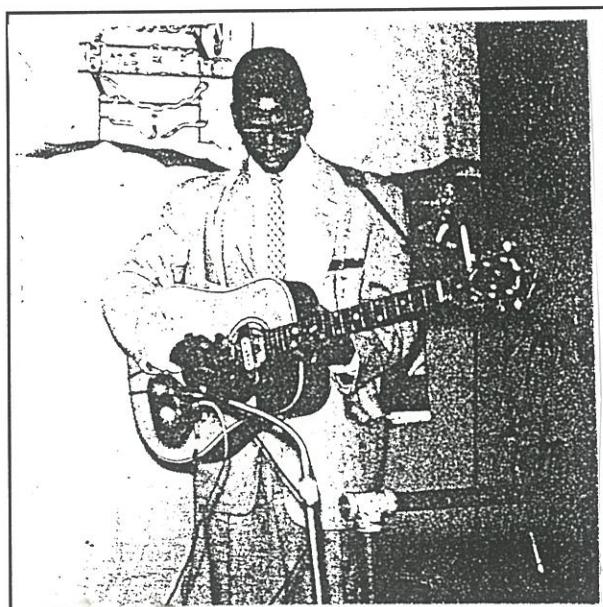
1. Hound Dog Taylor
Ain't got nobody
2. J.B. Hutto
Leave your love in greater hands
3. Howlin' Wolf
Highway 49
4. Chuck Berry
"Cosmopolitan Blues"
5. John Hammond
Coming Home
6. Fleetwood Mac
My heart beats like a hammer
7. Peter Green
Dust My Blues
8. André Hazes
Volgens mij ben ik getrouwde
9. Robert Johnson
Crossroad(s) Blues
10. Elmore James
Standing at the Crossroads
11. Hound Dog Taylor
Standing at the Crossroads
12. Homesick James
Crossroads
13. Eric Clapton
Crossroads

*"Singin' Elmore James tunes and blowin'
the harp for us down here"
Elwood Blues*

The second round.

Well, I had a nice time searching for versions of Dust My Broom and the Variations, writing the liner notes, editing the booklet and giving it to friends. And for me, that was the whole story. A new interest, alongside the Marx Brothers, Donald Duck, Dutch soccer and the works by and German movies based on Edgar Wallace.

But I got so many tips for other versions from my friends, family and colleagues, that I decided to make a second tape and book about the adventures of Dust My Broom. So my searching continued in the Public Library, second hand record stores and other mouseholes of modern culture. In no time I had enough material for the next tape. My cousin Willem gave me a beautiful picture of a negroe with a broom, so the titlepage of the second book was also ready. The writing could start.



Elmore James

The Tape.

Note: the tracks are recorded from different sources: old vinyl, tapes and cd's, so the sound is sometimes a little authentic.

Side A. Dust My Broom

*Track 1. Arthur "Big Boy" Crudup
Dust My Broom*

During my search I discovered the chronology of Dust My Broom. In 1936 Robert Johnson made I'll believe I'll Dust My Broom, based on the line of Sagefield Woman Blues by Kokomo Arnold from 1934. Arthur Crudup recorded it in 1949, Robert Jr. Lockwood made two versions in 1952 and later that year Elmore James was tricked into recording it, with all the pleasant consequences we now know of.

Arnold, Johnson, Lockwood and James all appeared on Tape 1, but I missed Crudup. This is not the track from 1949 but a later version of 1967. Arthur Crudup is best known as the composer of That's Alright Mama, made famous by Elvis. Crudup never got one dollar of the royalties, which was common practice in those, and later days. Arthur made some records in the fifties under the name of Elmer James, when the real Elmore refused to follow the success of his Dust My Broom and the record company wanted to cash in on his success.

*Track 2. Elmore James
Dust My Broom*

I already had the monumental CD box The King of the Slide Guitar which contained all Elmore James' records for the labels Chess, Chief and Fire. In 1993 his work for Modern, Flair and Kent appeared on another box. The booklet showed the obscure photo's made two Belgians and gave information about the origins of the expression "dust my broom".

It was normal negroe slang before World War 2, meaning "leaving your house in a hurry". But Stephen Calt found out that it was used in England as early as the 17th century! In Standard English of that time the verb "to dust" or "to dust off" meant "to depart hurriedly". But the word "broom" also meant "to depart" or "to run away" in that age. So "dust my broom" is a doublemeaning expression!

Track 3. Homesick James
Dust My Broom

Older cousin of Elmore. He played bass with the Broomdusters, but in the thirties he had himself a band called "The Dusters". Till Elmore's death Homesick would play with him, so we can call Him a heir of Elmore James. But he suffered heavily from the shadow his more talented cousin. In every interview he was asked about Elmore, like so many other bluescats were asked about their relation with Robert Johnson, with whom they had played only once or twice. The Kennedy effect: Johnson and James died young, so they became icons of increasing mythcal proportions, and everybody who had once tied their shoes, became interesting for the press. On one condition: don't talk about yourself and your career, but only of the life and times of the dead hero. This was very frustrating for Homesick, so he reworked his minor role to greater proportions by saying that he had constructed all the riffs for Elmore "Well.. He got all the riffs from the old master here." Jealousy must have deranged Homesick's mind, would he ever play bass behind Elmo when he was the inventor of The Riff?

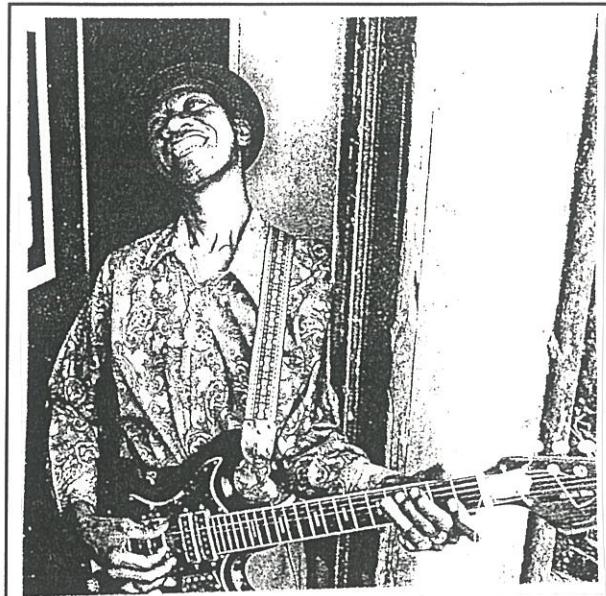
Track 4. Johnny Shines
Dust My broom

Shines played many times with Robert Johnson, even in Canada, of all places. Due to lack of success he said goodbye to music in 1954 by taking his guitar and amps to the pawn shop, a sign of his disgust with the sharks of the music industry. But twelve years later he got some letters from two crazy English fans with the request to perform again, which he ignored. One day the doorbell rang and Mrs. Shines opened the door. There were the two English freaks. "They talk silly, but I don't know what they're saying!" Mrs. Shines exclaimed. They talked Johnny into music again and he started his second career by becoming the ambassador of the Delta Blues, playing the original Country Blues and talking about his adventures with Robert Johnson.

He made an interesting remark about the use of the bottleneck in the early days of The Bluez: the first black bluescats didn't know a thing about tuning and chords, so they used the so called open tuning, so the strings were already tuned in a particular chord. The bottleneck or knife produced the gliding tones, but it was born out of lack of musicianship! Sympathico, Mr. Shines.

Track 5. Hound Dog Taylor
Dust My Broom

The real heir of Elmore James, with the greatest smile of the Blues. All the photographs show him smiling his wide grin, symbolic of his happy go lucky lifestyle and music. He became professional on his 49th, but before this he played nearly every night for a lousy 45 dollar in juke joints, just for the fun of it. His partners in crime were Brewer Philips and Ted Harvey, the Houserockers. They had a very orginal stage-act: Hound Dog sitting and sliding, Philips dancing and kicking virtual balls into the public and Harvey delivering his spontaneous comments right through the music. But they had a party, and that was the only thing that counted.



Hound Dog's smile

Track 6. Earl Hooker
Dust My Broom

An istrumental version of one of the gentlemen of the Blues. Rather jazzy. He was a musician's musician and inspired many guitar heroes.

Track 7. Eddie Boyd and his Blues Band
Dust My Broom

Another gentleman. Pianoman Eddie Boyd was adopted by the European blues scene: he played with Mayall, the Dutch Blizzards and here with some Fleetwood Macs like Peter Green, Mick Fleetwood and John McVie, but without Jeremy Spencer.

Track 8. Freddie King
Dust My Broom

The third gentleman, a fat one this time. King's signature tune was Hideaway and he influenced, together with BB and Albert, generations of young white bluesrock guitarists. This a peculiar semi-acoustic version, a tribute to "The one and only Mister Elmore James"

Track 9. The Aces

Dust My Broom

Family Myers, a.k.a. The Three Aces or The Four Aces. Louis was the boss, brothers Dave and Bob could play when Muddy Waters' band was unavailable.

Track 10. Otis Spann

Dust My Broom

The pianoplayer of Muddy Waters' band. Faithful to Muddy till his death. Proclaimed Half-brother by Muddy.

Track 11. Luther Allison

Dust My Broom

Learned the trade from Freddie King and had his first band in 1954 called The Rolling Stones. Went to Europe. Nice sliding.

Track 12. Etta James

Dust Your Broom

Finally another lady, and what a voice! She sings it out of feminine perception, so it is called Dust Your Broom. "If you don't get your shit together, you'll lose your happy home."

Track 13. Walter Trout

Dust My Broom

Rollercoasting Dust My Broom, that's what Trout is doing here. Notice the organ!

Side B: Variations

Track 1. Hound Dog Taylor Ain't got nobody

For the second time, the Teeth of the Blues. An exact copy of The Song, with other lines, although it is difficult to understand them, because Hound Dog has a peculiar syntax. He also seldom finishes sentences, but he doesn't seem to mind. Party!

Track 2. J.B. Hutto Leave Your Love In Greater hands

The second true heir from Emore James, together with Hound Dog Taylor. He learned the Blues and the Slide from the master himself, recorded 9 songs in the fifties, but chose for a less dangerous career as undertaker after a lady has broken Hutto's guitar on the head of her husband. Ten years later he had the courage to record and perform again. He was a good friend of Hound Dog Taylor: when the Smile died, Hutto took over the Houserockers.

Track 3. Howlin' Wolf Highway 49

The Wolf himself, who changed some lyrics, put in some liquor and published it under his own name. Big bucks! A habit which was common in the fifties. I have no problem with Hutto, Taylor and Homesick doing it, but I sightly resent Howlin' Wolf for it.

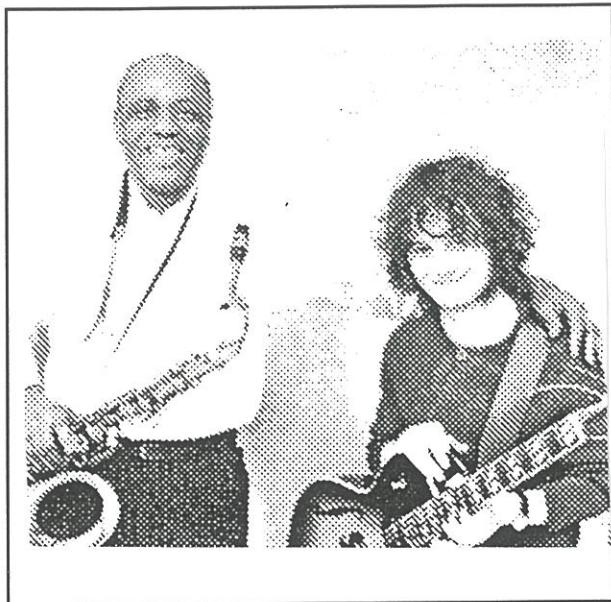
Track 4. Chuck Berry 'Cosmopolitan Blues'

Taped from the video Hail! Hail! Rock 'n Roll. It has no title, so I named it 'Cosmopolitan Blues'. Berry returned to the Cosmopolitan Club in St. Louis to pay tribute to this club and to the Blues, but characteristically he introduces the song with the words: "I'm sorry I left the Cosmopolitan, but I'm glad I'm made that money, it helped out quite a bit, you know" in that sleezy tone with that ironic smile.

Track 5. John Hammond Coming Home

One of the treasurers of the Country Blues, the son of John Hammond sr., who discovered Bob Dylan, but 30 years earlier, also wanted to introduce Robert Johnson to the American public in Carnegie Hall. Alas, Johnson died four months before the event would take place. The son had made his goal in life to introduce old Bluesers to the public and played with Arthur Crudup, Skip James, Son House and John Lee Hooker.

*Track 6. Fleetwood Mac
My Heart Beats Like A Hammer.*



J.T. Brown and shy Spencer

One of the many versions of the old Fleetwood of Dust My Broom. Spencer is again the reincarnation of Elmore. The picture shows Spencer with J.T. Brown, the saxophonist of Elmore James. Look at the shy expression on Jeremy's face and the bride smile of J.T. "What an nice thought of those young British longhaired boys to record with us, old bluescats. And they know everything of Elmore, Muddy and all the others!" So the British Blues- and Beatgroups gave the Blues back to the land where it had all begun. The American public didn't know of the Blues in the sixties and, in retrospect, the perhaps greatest service the British Boom gave to music was the attention it gave to all the old Bluesers and so opening a musical history to the great public of America.

*Track 7. Peter Green
Dust My Blues*

The Great Manalishi for the third time: first with Eddie Boyd, then with the Mac and now on his own. This is from a solo record from 1985 with his group Katmandu. Very relaxed, laid back style, playing in higher spheres, undoubtely with the help of a very popular herb species. Cool man.

*Track 8. André Hazes
Volgens Mij Ben Ik Getrouwde.*

A version of Dust My Broom in the Dutch language! Hazes is a singer of sentimental Sclagers, but when he was 20 years in bussiness, the record company let him made a record of his own choice. Hazes asked Herman Brood, Jan Akkerman and others to make some rock and blues music. This is his translation of the Number, with Akkerman playing with the Riff and the band boogying all the way.

*Track 9. Robert Johnson
Crossroad(s) Blues*

This is the most mysterious variation of Dust My Broom and the most spooky song of this age, not only for the words about the crsosroads scene, but also for the history of the song. This is the song that created the Myth about Robert Johnson, together with Hellhound On My Trail and Me and the Devil Blues. This Myth boosted the attention for the Delta Blues to high places, and thanks to the beautiful stories about Johnson and the Devil, his one-year-absence tio become the best gitarplayer of the bluesworld in that time, we now know of Son House, Tommy Johnson and all the other Country Bluesers.

Alan Lomax tempered the Myth a little: in that time, every blueser was known as a child of the devil, opposed to the gospelsingers who sang in church. The Bluescats did little to erase this prejudice: they drank, they stole, they killed, they took every woman in sight, they were sent to prison, they did all the things God forbid.

The song Crosroads became the symbol of the early Mississippi Blues and was performed many times bij Bluesers and their white British epigons. There even was made a movie about it in 1986: the young Ralph Macchio is searching for the unknown 30th song that Robert Johnson should have recorded in 1936/7. Together with Joe Seneca, who played the Willie Brown of this song and is still alive, they go to the Delta. A beautiful homma-
ge to the old days and locations of the Blues. The opening scene shows a young negro standing at the crossroads, a guitar in his hands.



(Standing at the) Crossroads

*Track 10. Elmore James
Standing At The Crossroads*

Like he electrocuted I'll Believe I'll Dust My Broom into Dust My Broom, so Elmore James modernized Crossroads Blues into Standing at the Crossroads. Two times, in 1954, where his sharp slide is somewhat hidden in the mix, and this take from 1961. Elmore changed the words of Dust My Broom only in the locations, but here he writes more or less a new song: no devil, no Willie Brown, no mysterious lines but a straight, bitter lovesong about, as always, a woman who have left him. "I work hard for my baby and she treats me like a slave. Yes she must be tired of livin' I'll put her six feet in the grave." Well that's pretty clear. So Elmore brought the song back to earth and musically out of the Delta into the city.

*Track 11. Hound Dog Taylor
Crossroads*

The Smile follows Elmore's lines and that is of course in character. No devils, no mercy's, just the plain man - woman struggle. He places the Riff at the beginning, so the song becomes more and more a vartiation of Dust My Broom.

*Track 12. Homesick James
Crossroads*

Homesick mixes nearly all the lines of Robert Johnson with the musical arrangement of cousin Elmore James with the Riff as Intro. Strange.

*Track 13. Eric Clapton
Crossroads*

At last, Clapton Himself, with his signature tune, but what a riddles! Clapton had recorded it in 1968 on Wheels on Fire with Cream, and published it live in all kind of compilation sets. But it is completely other song! The words are a mixture of Johnson's Crosroads Blues and his Traveling Riverside Blues, a song full of sexual innuendo with the famous lines "You can squeeze my lemon, till the juice runs down my leg", best known by Robert Plant of Led Zeppelin. But is doesn't fit at all in the religious outcry of Crossroads Blues. The melody line is also very different from the original. Mystery!

But this version is another chapter of Crossroads: musically a 100 % imitation of Elmore James' Standing at the Crossroads, with the Riff as Intro. But the words are from Johnson, with for the second time some lines of another song by Johnson. this time it is Kindhearted Woman Blues. The mystery is changing into spookiness....

Tape 2: Bonustracks # 2

Side A: Dust My Broom

1. Elmore James
Dust My Broom
2. Bobby John
Dust My Broom
3. B.B. King
Dust My Broom
4. Curtis Jones
Dust My Broom
5. J.B. Hutto
Dust My Broom
6. Juke Boy Bonner
Dust My Broom
7. Shakey Sam
Dust My Broom
8. Shakey Sam
Dust My Broom
9. Dr. Feelgood
Dust My Broom
10. Rudy Rotta Band
Dust My Broom
11. Chicago Beau
Dust My Broom
12. Elmore James
Dust My Broom

Kant B: De Variaties

1. J.B. Hutto
Speak My Mind
2. Homesick James
Set A Date
3. Hound Dog Taylor
My Baby's Coming Home
4. Big Joe Turner
TV Mama
5. Memphis Slim
Sassy Mae
6. Hop Wilson
Be Careful With The Blues
7. The Spencer Davis Group
Dust My Blues
8. The Yardbirds
Dust My Blues
9. Fleetwood Mac
I'm Worried
10. The Rolling Stones
Cook Cook Blues
11. George Thorogood
Set A Date
12. Chocolate Watch Band
Sitting Here Standing
13. Johnny Shines
Standing At The Crossroads
14. Smokey Wilson
Standing At The Crossroads
15. Elmore James
Standing At The Crossroads

*"If a rich man get the blues, he can charter
himself a plane and ride. But a poor man
get the blues, he walks until he gets satisfied."*
Johnny Shines

The Radio.

A friend reacted on my first two bookes and tapes with the suggestion to send them to the Dutch alternative radiostation, the VPRO. And yes, they were very interested. An yes, they wanted to play some of the tracks. So my fifteen minutes of fame began, although for a eclectic and small public. But they mentioned my name and adress and I got lots of orders for the books and the tapes.

And beside that, numerous bluesfreaks sent me tapes with other versions of Dust My Broom. Some fans investigated their whole record collection to find Riffs in numbers which led tot the most unusual versions. It appeared in Revolution from the Beatles! The VPRO also searched and found the Chocoalte Watch Band and Dr. Feelgood. So, it was easy to make the third tape and the book.



Blues from Liverpool!

The Tape.

Note: the tracks are recorded from different sources: old vinyl, tapes and cd's, so the sound is sometimes a little authentic.

Side A. Dust My Broom

Track 1. Elmore James

Dust My Broom

I knew three versions of Dust My Broom by Elmore James: 1951, 1959 and 1963. But a Bluesfan sent me another version, also of 1963, a few days before the other version of that same year and two months before Elmo died in the house of Homesick. No piano and heavier than the take of a few days later, but he was of course closer to his death.

Track 2. Bobby John

Dust My Broom

Compare this to Ike and Tina Turners's version at the brown tape: the intro is the same. That's not strange, because Bobby John was the singer of Ike's Kings of Rhythm, after his career as talentscout for the Bihari Bros, and before he met Tina, beat her up and became a millionaire.

Track 3. B.B. King.

Dust My Broom

Ike Turner also discovered B.B. King, one of the fewe old Bluesmen who still performs. He is coming to Holland but no way I will go there: blues transformed to mainstream pop. This is a so called hoempappaversion. That drummer!

Track 4. Curtis Jones

Dust My Broom

Another pianobluesman, and again a gentleman. Look at Mr. Jones: nice suit, gallant furrier hat, brandnew white shirt, perfect tie and a handkerchief in his pocket with a pen. This is a Bluescat? A perfect gentleman! But behind his distinguished smile lies a classic, sad story of declining succes. In 1937 he had scored with Lonesome Bedroom Blues, but it was his one and only hit. Every 10 years they let him make a new record.

They all failed to gain attention. In 1962 he made another, but the liner notes said: "Texas styled blues, played and sung by a desperate, almost forgotten man, singing and playing for a few friends..." On advice of a colleague-pianist, Champion Jack Dupree, he took the plane to Zurich, Switzerland! You have to be very, very desperate to think you can play the Blues in Switzerland! But luckily he went to England, where was picked by the father of the British Blues Boom, Alexis Korner, who played the slide guitar on this track, which makes it historic. Mr. Jones moved to Africa and eventually to the refuge for old pianobluersplayers, Paris. He didn't stay there and went to Germany, where he died, poor and forgotten, buried at a welfare graveyard. Nine years later they liquidated his grave, because nobody cared for it. This is the blues. But undoubtedly Curtis will have looked fine till his dead: a perfect-dressed gentleman.



Curtis Jones. Watch the pen.

Track 5. J.B. Hutto

Dust My Broom

At last Hutto's Dust My Broom. Together with Hound Dog Taylor J.B. was the best pupil of Elmore James' bottleneck guitar class. Homesick James is on second row, together with Jeremy Spencer. Clapton has to stay in the hall.

Track 6. Juke Boy Bonner

Dust My Broom

What a voice! You can start an engine with it. He died of bluescancer or alcohol and you can hear it.

Track 7. Shakey Sam
Dust My Broom

Sensation! Blues from Friesland, Holland! We called Drente the Delta of Holland because of Cuby and the Blizzards, but Friesland with its water and coasts is also a candidate for this title. Shakey Sam, Simon Vlietstra, from Franeker died at 31, after an obscure career in bluesmusic. He played a short time with Barrelhouse, a rather popular Bluesband from Amsterdam, but these fast cats were too modern for his taste, so he performed his Blues with his Blues Band in the shadow. But he played with Homesick James and Snookey Pryor. Sam starts with Boogie Chillum from John Lee Hooker, and glues it with Dust My Broom. His slidetechnie is superb. My compliments, Shakey Sam, there in Bluesheaven!

Track 8. Shakey Sam Blues Band
Dust My Broom

Again Friesland, again Shakey Sam, now electric. He is uncomfortable with the electric bottleneck guitar, it is a little mess, but as a tribute to Sam, it deserves his place here.

Track 9. Doctor Feelgood
Dust My Broom

The discjockeys at the VPRO came with this version by Lee Brilleaux' British Bluesband, He plays the slide alongside among others Wilko Johnson. Notice the fierceful ending.

Track 10. Rudy Rotta
Dust My Broom

I thought this was the first homosexual version of Dust My Broom by this Italian, but Rudy is the guitarplayer and the singer is mrs. Valerie Wellington.

Track 11. Chicago Beau
Dust My Broom

Recent Chicago Blues "to pay tribute to Blues Legends Elmore James, J.B. Hutto."

Track 12. Elmore James
Dust My Broom

The definitive version, the slide "sounds like a razor", according to the VPRO deejay.

Side B: Variations

Track 1. J.B. Hutto
Speak My Mind

I got three variations by Hutto, but I chose for the most messy one by our friend with the squeaky voice and the fantastic bottleneck. Nice words.

Track 2. Homesick James
Set A Date

In November 1959 Elmore James recorded the definitive version of *Dust My Broom* with this team:

coach: Bobby Robinson
on goal: although partially blind: Sam Meyers, drums
libero: Johnny Jones, piano
midfield: T.T. Brown, tenorsax, Homesick James, guitar, Unknown, sax
striker: Elmore James

This session also produced *Set a Date* and *The Sky Is Crying*. The birth of this last number is typical for Homesick's selective memory, but one of the best stories of the Blues. During the sessions producer Bobby Robinson and Elmore were looking outside at the pouring rain. Elmo said: "It looks like the sky is crying." That was a great line, so they wrote the number. Bobby asked Elmo to call the band and "to strike a dreary chord to fit the weather." So it happened, Robinson wrote the words and in a few minutes this classic song was recorded. The result is on the brown tape, side B, track 14.

But according to Homesick he wrote the song. "It rained hard, so me and Elmore came with the idea of *The Sky Is Crying*. But I said to Elmore: Don't say that, say *The Cloud Is Crying*, because the sky don't know how to cry. The rain comes out of the cloud. But Elmore forgot it and sang *The Sky Is Crying*." Yes, Homesick, and your version of *Set a Date* was also before Elmore's version.... Nobody believes it and it is untrue. But this a great track by Homesick, it became his signature tune, so we forgive him.

Track 3. Hound Dog Taylor
My Baby's Coming Home

Again *The Smile*, more mellow than before and better understandable, but this was recorded in the sixties, when he had not yet consumed so much whiskey.

*Track 4. Big Joe turner
TV Mama*

Turner wasn't a genuine bluescat, more a bluesshooter. This is the best known session-work of Elmore James, although our Nerd was under contract with the Bihari brothers, so he wasn't allowed to play for Atlantic who recorded this song in 1952. Officialy the band is called The Blues Kings, but Johnny Jones played along also. The naive Elmore thought he could away with it, but everybody recognized instantly the Intro as his. He fought his whole career with the record companies and when he settled his conflicts with them, he had another heart attack.

This is a famous number, especially for Turners's voice and lines: "I was dreaming about my TV Mama, one with the big wide screen. And when my baby shook me, I fell right out of bed."

*Track 5. Memphis Slim
Sassy Mae*

The best known piano bluesman who wrote the classic Everyday I Have The Blues. He lived his last 27 years in Paris, where he worked as a pianist in Les Trois Malles Club at the left bank of the Seine.

*Track 6. Hop Wilson
Be Careful With The Blues*

Is this slideguitar? Or is it steelguitar? It is difficult to tell the difference. Texican Wilson started as a mouthharp player, so they nicknamed him 'Harp' = 'Hop' Wilson.

*Track 7. The Spencer Davis Group
Dust My Blues*

Back to the White British Blues Boom with some very spectacular variations. The first is by eternal wonderchild Stevie Winwood and his backing band The Spencer Davis Group. Sympathico Winwood never received superstarstatus, but made great music.

*Track 8. The Yardbirds
Dust My Blues*

The BBC publishes more and more tapes from historic liveconcerts. This is from Top of the Pops of 1966. Page and Beck together playing Elmore James, after Clapton left the band searching for pure blues. Ironic.

Track 9. Fleetwood Mac
I'm Worried

Another Jeremy Spencer tribute to Elmo, from Blues Jam in Chicago, with J.T. Brown on tenor sax and Willie Dixon on bass. "Eh, I'm Worried or Dust My Broom, just whatever I feel like doing. Eh...I'll do I'm Worried. Ready?" Of course Jeremy, it doesn't make any difference, I'm Worried or Dust My broom, it's the same number!

Track 10. The Rolling Stones
Cook Cook Blues

Finally, finally Brian Jones playing the Riff! He was, even before Jeremy Spencer, completely mad about Elore's slideguitar music and was known in the early sixties as the first reincarnation of the Nerd. When Jagger and Richards visited the Ealing Club on the historic 7th of April of 1962, Alexis Korner introduced Jones as Elmo Jones, the name by which Brian was known then and there: he had changed his name to Brian Elmo Lewis Jones out of sheer adoration for Elmore James when Korner introduced him to the music of Elmore James. "The earth seemed to hudder on its axis" Elmo Jones bought a metal slide and practiced until his hands were bleeding.



Brian Dalton and Keith The Kid

Back to 1962, to the Ealing Club. When Richards heard the first tones of the Riff, Elmo Jones was playing Dust My Broom (Dust My Blues according to Bill Wyman's Stone Alone), he shouted into Jagger's ears: "What he fuck? Playing slide guitar! It's Elmore James, this cat, man!" And The Rolling Stones were born there and then. Their first gig was four months later, where they played Dust My Broom and Happy Home. Why is there among the zillion bootlegs from the Stones no one with these numbers?

Jones played slide on several Stonessongs: I Wanna Be Your Man, Little Red Rooster in the first period and he got his Olympic Medal Bottleneck Guitar Playing on

the records Beggar's Banquet and Let It Bleed: Parachute Woman, Salt of The Earth, Let It Bleed. But I was desperately searching for a Dust Riff played bij Jones and a Dutch Stonesfan provided me with Cook Cook Blues, a unknown take from the legendary 1964 Chessrecordings with Spector. One of the most symbolic anecdotes of the Blues was told by Keith Richards: when the Stones entered the Chess studio, they saw a black man painting the ceiling of the studio. It appeared to be their god Muddy Waters!

Keith asked him why he, the hero and godfather of the Rolling Stones, was doing that kind of a job. Waters answered that he had no money so the Chessbrothers gave him this kind of jobs to survive! His records sold zero and he could get no gigs at the time. The Stones became on that moment very determined to introduce The Blues to the American public. Nowadays you could say that this was their greatest contribution to the music.....

So this is Cook Cook Blues with Jones and Richards battling out a musical showdown with Jones playing the slide and Richards playing leading guitar, allowing Elmo Jones to wind some beautiful strings around his own notes. This also symbolic for the hierarchy in the Stones: Jones' influence deteriorated in the shadow of the Glimmer Twins and his fantastic slidemusic on Beggar's Banquet and Let It Bleed became his swan song.

*Track 11. George Thorogood
Set A Date*

One of the great modern sliders, alongside Vaughn and Cooder, but less known. This is the same song of the A side by Homesick James. Georgie is an archetypical blues musician, who still performs with his Destroyers in spite of the little success he scored.

*Track 12. Chocolate Watch Band
Sitting Here Standing*

Obscure garagepunk from California, 1966. They use the same arrangement as the Yardbirds on track 8. Rock and Roll, punk, grunge, it's all the same.

*Track 13. Johnny Shines
Standing At The Crossroads*

Well, it wasn't Clapton at all at the green tape! It was just Dave Kelly with his Band. And nobody noticed it, not the public who heard it on the radio, and not the Bluesfreaks who bought the tape! This is real: Shines playing Delta Blues and paying homage to his old mate Robert Johnson.

*Track 14. Smokey Wilson
Standing At The Crossroads*

A variation on Elmo's version by an unknown blueser out of Greenville.

*Track 15. Elmore James
Standing At The Crossroads*

Elmore's version itself.

Dust My Broom The Last Tape: Het Bandje

Kant A: Dust My Broom

1. Arthur Crudup
Dust My Broom
2. Ike Turner
Dust My Broom
3. Johnny Littlejohn
Dust My Broom
4. John Henry Barbee
Dust My Broom
5. James Cotton
Dust My Broom
6. Earl Hooker
Dust My Broom
7. Howlin' Wolf
Dust My Broom
8. James Son Thomas
Dust My Broom
9. Muddy Waters'
Chicago Blues Band
Dust My Broom
10. Eddie Taylor
Dust My Broom
11. Sunnyland Slim
Dust My Broom
12. ZZ Top
Dust My Broom
13. Dutch Mason Band
Dust My Broom

Kant B: Dust My Broom & Variations

1. Albert King
Dust My Broom
2. Jimmy Davis
Dust My Broom
3. Flavium
Dust My Broom
4. Harmonica Slim
Dust My Broom
5. Magic Slim
Dust My Broom
6. The Rising Sons
Dust My Broom
7. Bluebirds
Dust My Broom
8. Cub Koda & The Houserockers
High & Lonesome
9. Stevie Ray Vaughn &
Double Trouble
Dust My Blues
10. Li'l Ed & The Blues Imperials
Old Oak Tree
11. Andy Just
Toes Up
12. Jeff Beck
Beck's Blues
13. Elmore James
Dust My Broom

*"By meaning you gonner dust that broom, is you gonner
cut out or you gonner stick around, Pine?"
"I'm gonner put my old lady to sweeping."
Jasper Love en 'Pine Top'*

The Dutch Orson Welles unmasked.

The Dutch radiostation VPRO broadcasted some tracks from the yellow tape, which was again a great honour to me. They also mentioned the spectacular finding of a lost recording of the 1964 Chicago sessions by the Rolling Stones, the Cook Cook Blues, where Brian Elmo Jones played the Riff. They were overwhelmed by hundreds of reactions from Dutch Stonesfans: this wasn't an old recording, but it was a track out of 1989. a Steel Wheels leftover with Ron Wood on slideguitar. So my second historic falsification was publicly, in the next broadcast, delivered to the radiolisteners. But I had had my fun, and that was the purpose of it all.

To me, the third part of Dust My Broom was definitely the last, but I got so many new versions of bluesfans all over Holland that I had to make another. But there still was the problem of Artthur Crudup: in the chronolgy of Dust My Broom, his recording of the song in 1949 was the link between Robert Johnson and Elmore James. I was determined to find it before I could make The Last Tape. I had Crudup's version of 1967, but for the sake of historic assurance the 1949 version was necessary.

I knew that the number by Crudup was republished at "Arthur Crudup The Complete Works II, 1946 - 1949" on Document, but I never succeeded in obtaining it, despite my efforts with the best Dutch Blues- and Jazzstore Swingmaster, international recordfairs and Internetstores. So I had a problem: I could not dissapoint the bluesfans who sent me all the tapes, but I would not make a fourth part before I layed my hnds on Crudup. So I took the desperate choice: I went to a little cd store in my neigbourhood and ordered the cd there, not dreaming that they would get it.

That summer, I went with mu daughter to England. Before traveling to the south, we stayed two days in London. One of the bluesfeaks told me that Tower Records at Picadilly Circus had a huge bluescollection, so I went there. And I was lucky! "Arthur Crudup The Complete Works II, 1946 - 1949" was in store! I could finally start with The Last Tape!

Believe it or not, but exactly the same day my wife got a telephone call from the little cd store: my order of "Arthur Crudup The Complete Works II, 1946 - 1949" had just arrived! So at the same day, July 18th, I obtained two copies of the cd I had sought for a few years! If God exists, this was His sign!

The Tape.

Note: the tracks are recorded from different sources: old vinyl, tapes and cd's, so the sound is sometimes a little authentic.

Side A. Dust My Broom

Track 1. Arthur Crudup
Dust My Broom

Crudup was part of the horde young bluesplayers in the Mississippi Delta in the thirties, who tried to escape from the field work by playing at barbecues, streets, jukes, joints and parties. Arthur lived in Belzoni, the birthplace of Elmore James and he used his accompaginies for his version. He also moved to Chicago where he wrote That's Allright Mama. A few years later, a young white hillbilly truck driver took this song to launch his career. Elvis was his name and the poor Crudup didn't get a penny of royalties, which was normal in those days. Arthus Crudup was discovered in the sixties by the Young White Bluesers, so he got a second career recording and making trips to Europe and playing with Bonnie Raitt, who, together with Rory Block, is responsible for the still living interest for the Blues.



Arthur Crudup

Track 2. Ike Turner
Dust My Broom

An early instrumental by Ike's Kings of Rhythm of 1953, between his career of talent scout for Bihari and his work with Tina. Last year I saw a documentary about him: a sad figure in a cheap hotel room with a bottle in his hand and two hookers at his side. But he played an important role in the Blues, discovering some of the most important Bluescats in the fields of Mississippi.

*Track 3. John Littlejohn
Dust My Broom*

Beautiful name, very unknown. One of the Bluesers who got the chance of making records in the slipstream of the succes of Muddy Waters, Howlin' Wolf and Elmo. Nice slide, undoubtely influenced by Elmore James.

*Track 4. John Henry Barbee
Dust My Broom*

This is the ultimate Bluesstory: an illustration of the peculiar circumstances one can throw his life away, the perfect setting for the Blues. Born in 1905 as William George Tucker, he followed the path as so many of his fellows: working in the fields, playing some music and hoping for the Big Break so he could leave the miserable life at the plantations. And William got it: he scored some succes with the folk number The Ballad of John Henry, so he changed his name to John Henry. He got the chance to make a record in 1939 and when they asked his name, he spontaneously came up with Barbee. "I couldn't just leave it as John Henry, could I?"

Full of expectations he returned to his wife in Tennessee: would he become famous like Muddy Waters and all the others? But instead he found his wife in bed with a white man. John took his gun and shot the man. He thought he had killed him en fled into the swamps. He lived for 20 years in hiding and eventually came to Chicago where he was selling icecream to kids and playing a little Blues alongside. A youngster who heard him went to the famous Chess studio's where he had an audition with Willie Dixon.

The young man played a song he had heard of John Henry Barbee. "Where did you get this song, boy?" , Willie Dixon asked. "From the icecream man, Mr. Dixon." "The ice-cream man?" "Yes, Mr. Dixon." And so Dixon went to buy an ice cream of John Henry Barbee, who still thought he had killed a white man so many years ago. That appeared to be untrue: the man had just some leg injuries! So Barbee had wasted half his life on a misunderstanding! There's The Blues for you. But the sad story isn't over yet. Dixon let Barbee record some songs and John even made a European trip with Howlin' Wolf, Lightin' Hopkins and Sleepy John Estes in 1964, when he was 58. He thought his luck had changed.

But alas, he wasn't born for succes, money and women: during this tour he got a growing pain in his back. He thought it was caused by the heavy suitcases, but the doctors discovered a vicious tumor in his aching back. So it was back to the US, where John Henry challenged his burden by buying his first real car in his life. He would live his life in the fast lane as long as he could! One week later he caused an accident with fatal consequences: a pedestrian died as result of his careless riding.

So he landed in the one place he had been running away from nearly all of his life, jail. And, to complete this saddest story ever told, he couldn't get contact with his few friends, nobody visited him or set bail for him and John Henry Barbee, the Greatest Loser Of This Century, died of cancer 10 days later. If this isn't a Blues Epic, I don't know! No movie or novel can beat this.



Ultimate loser John Henry Barbee

His version of *Dust My Broom* brings the Dutch Loser, Shakey Sam in mind: both play brilliant bottleneck guitar in the best tradition of Robert Johnson en Son House and deliver a great version of The Song. It is tempting to fantasize about the European tour of Barbee: could it be possible that Shakey Sam heard him in 1964? But is more real to visualize Bluesheaven where these two Losers are playing slide side by side.....

Track 5. James Cotton
Dust My Broom

James Cotton was the mouth harp man in Muddy Water's band in 1964, when they played Carnegie Hall to a fee, so low that they couldn't even pay for a hotel and the trip back to Chicago. Samual Charters of the Prestigelabel helped them out by offering them to record some songs for \$ 750, so they could sleep and travel. His boss didn't know about it and Muddy was under contract with Chess at the time, but who cared? They arranged the songs in that way that Muddy wouldn't have to play at the recordings. James Cotton and Otis Spann, the long time piano player of Muddy's band, provided the vocals.

But the boss of the Prestigelabel sacked Charters when he heard about the gesture, but Muddy and his friends could book a hotel and travel the next day to Chicago, and that was the purpose. Spann plays The Riff on the piano, Cotton sings and plays mouth harp and Waters, although credited, is nowhere to hear, for obvious reasons.

Track 6. Earl Hooker
Dust My Broom

Another instrumental version by gentleman Hooker, recorded in 1968 in Club Alex, Chicago by the Belgian photographer George Adins, who, together with Jacques Dimitri, is responsible for 99 % of the pictures we know of Elmore James.

Track 7. Howlin' Wolf
Dust My Broom

Contradiction: the modest, elegant Hooker versus the growlin' bombast of The Wolf. Both were popular in England: Hooker performed on Ready Steady Go, but Howlin' Wolf even recorded a whole album with Clapton, Winwood, Wyman and Watts. What a loudmouth can achieve.

Track 8. James 'Son' Thomas
Dust My Broom

"Elmore James! Elmore James!" It is not known who introduces this take so energetic: maybe Herr Stefftl or Herr Folterbauer, who, with typical German accuratesse, recorded a whole bunch of Country Bluesers. Thomas slides and sings sharp as a knife, which he also used in his sculptures: he even got an exhibition in New York where Nancy Reagan visited him. So it was Thomas who sculpted Ronnie Reagan's hair every morning!

Track 9. Muddy Waters Chicago Blues Band
Dust My Broom

I always found it strange that Muddy Waters didn't record *Dust My Broom*: he had performed so many Blues Classics, but never The Song. And he never ever mentioned Elmore James in the many interviews I read. Could it be possible there was some underlying resentment by The King Of The Chicago Blues, which Muddy was, towards The King Of The Slide Guitar, which Elmore James was? It is peculiar the Bluesbooks ramble on about the possibilities of James having played with Robert Johnson, but nowhere any sign or even mentioning a relationship Waters - James.

Fact is that the Muddy Waters Band and The Broomdusters of Elmore James were the two hottest bands of Chicago in the early fifties. And according to some sources, "Water's Band sounded like The Broomdusters just warming up", so there could be some competition. Interesting study object for a Blues Professor to write a volume about the relationship of these two giants, of which Elmo died in 1963 and Muddy enjoyed the success.

This is a track from Live In Switzerland, 1976, but Muddy Waters doesn't play on it: in his later days his concerts consisted of some song by his Band, some songs with Muddy, than a break, some songs again by the Band and Muddy finishing the concert with some numbers. He was 61, so he couldn't play a whole concert. This is a Band song with Pinetop Perkins playing piano, bass player Calvin Jones singing and Bob Margolin sliding.

Track 10. Eddie Taylor
Dust My Broom

One of the Chicago Bluesers who played and recorded in the slipstream of Muddy, Elmo and the Wolf: born in the Delta, during the forties to Chicago, playing at Maxwell Street, tours in Europe, some solo recordings, dead. He was the boss of the background bands with whom the Bluesers played throughout Europe in the sixties.

Track 11. Sunnyland Slim
Dust My Broom

Perhaps from the same session as the last track. Pianoman Slim was called The Apostle of the Blues. Here he is accompanied by Hubert Sumlin, the man who forced Howlin' Wolf to let down his guitar: he was "The Wolf's hands".

Track 12. ZZ Top
Dust My Broom

The American Status Quo at a German bootleg, recorded in Club "Die Grosse Freiheit", Hamburg, 1981. Boogie, man, boogie!

Track 13. Dutch Mason Band
Dust My Broom

Canadian Blueser, once called The Prime Minister Of Blues by B.B. King. He is known as the Godfather of Canadian Blues, brought down by arthritis in the eighties, but emerging as a singer and bandleader in 1996. But then his diabetes took over. He recovered and made a tour to Europe in 1997 with his Mumbo Jumbo Voodoo Combo with The Mighty Popo... I don't make it up!

Side B: Dust My Broom and Variations

Track 1. Albert King

Dust My Broom

BB has the same posture of his namesakes Freddie and Albert, but he was always more popular. But The Three Kings all had a huge influence on all younger guitar princes and they all honour them in their interviews. When you hear this track, you know where Robert Cray learned it. Albert was lefthanded and played his guitar upside down, but it worked. His signature was Bordn Under A Bad Sign, made famous by Cream.

Track 2. Jimmy Davis

Dust My Broom

Davis made Maxwell Street his nickname. Maxwell Street and Maxwell Garden are holy blues places in Chicago. This is the place where all the emigrees from the Mississippi Delta played on the street. And The Blues is still heard there, so pilgrims, go! Jimmy had a restaurant at Maxwell Street, where Jake and Elwood Blues kidnapped one of their band members under the eyes of Arthel Franklin. And who was playing The Blues around the corner in that movie? John Lee Hooker!

Track 3. Flavium

Dust My Broom

The Dutch track on this tape comes from Flavium, a rather well-known bluesband out of the seventies. The singer could be, but isn't one of the best bluesshouters from Holland, Kazimier Lux, best known from Brainbox.

Track 4. Harmonica Slim

Dust My Broom

Two Slims. First Harmonica, alias Richard Riggings, who credits The Song to W. Henderson, who is no other than Homesick James himself! Nice stealing, Homesick. Slim's sister was married with Muddy Waters, so Riggings was near the fire. He wasn't very good remembering words, so here he sings "Wind out rooster with a curly comb, Spread your wings we're gonna get it on".

Track 5. Magic Slim

Dust My Broom

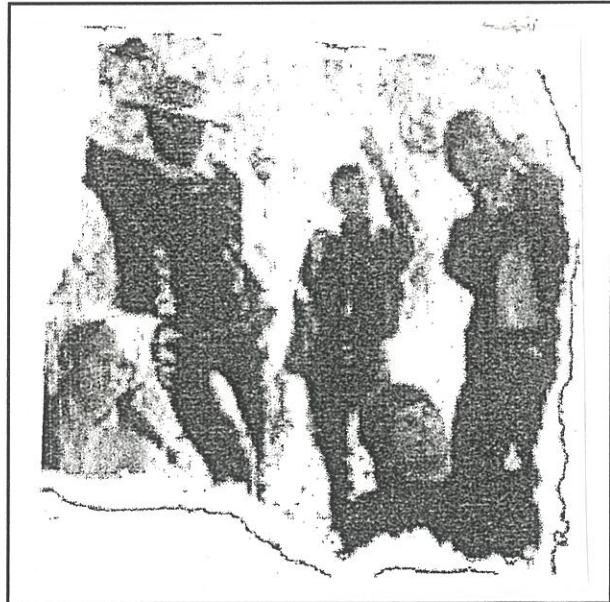
Morris Holt, his real name, together with brother Nick and The Teardrops, with John Primer. One of the many Chicagobluessbands, touring through Europe.

Track 6. The Rising Sons

Dust My Broom

The legendary band where Taj Mahal, Ry Cooder and Ed Cassidy started. Cassidy founded with his stepson Randy California, who recently died, the cultgroup Spirit. The Rising Sons had a contract with Columbia, who hadn't the slightest idea what to do with them, because of the very different backgrounds of the band: two bluescats, a trained jazzmusician, a hillbilly and Cooder, a musical world in itself. In 1964 they recorded some bluesclassics, a Dylan song, a song by Tin Pan Alley songsmiths Goffin and King, some country & western numbers, R & B and a folk-rocksong. Chaos!

Columbia couldnt make head or tails out of it and stored the tapes. The Rising Songs thought the same, so the recordings were never made to vinyl. When Mahal's career was slowing down in the nineties he talked Columbia into putting the recordings out on cd. The record company tried to cash in on the names of Mahal and Cooder. The problem was that some tracks missed vocals. In Juin 1992 Taj Mahal dubbed them in, 25 years after the original recordings of among others Dust My Broom. Cooder's slidework is very recognisable and brings his movie scores in mind. It is a pity he didn't use the bottleneck so little in the James/Taylor electricifying way, he can let it fly like a airoplane. If you don't believe it, listen to Jagger's Memo from Turner from the very peculiar movie Performance. There were even debates about the slidework on Beggar's Banquet and Let It Bleed: was it Cooder or was it Brian Elmo Jones who played the slide on these two best records of the Rolling Stones? The 1987 Rolling Stone list of 100 best records of the then last 20 years clears it up: "Despite his problems, Jones contributed extraordinary slide guitar playing to No Expectations, Parachute Woman and Jig-Saw Puzzle". So, Brian Elmo Lewis Jones gave a final tribute to his first hero, Elmore James. A few months later he died, drowning in his pool.



The Falling Sons

Track 7. The Bluebirds
Dust My Broom

From the 1996 Hommage to Elmore James by slideman Buddy Flett and brother Bruce. Their record Swamp Stomp was according to Bluesbrother Ayckroyd a killer.

The Variations

Track 8. Cub Koda & The Houserockers
High & Lonesome

Here they are again! The original compagnons of The Smile alias Hound Dog Taylor, Brewer Philips and Ted Harvey. After Hound Dog passed away in 1975 they played with J.B. Hutto till he died also, in 1983. They became the accompanists of Cub Koda, a white blueser with one minor hitsingle Smokin' In The Boys Room. In 1996 their cd The Joint Is Rockin' was published, a gig they played in a club called The Tam in Brookline. The credits say that Harvey also plays the police whistle, but we can hear him talking right through the music again, like he did with Hound Dog. Philips & Harvey, the Laurel and Hardy from The Blues!

Track 9. Stevie Ray Vaughn & Double Trouble
Dust My Blues

Talking of the Hound Dog, the deeply missed Stevie Ray Vaughn is his true heir: the slide in this Austin, Texas radio recording from 1980 fizzles and howls like The Dog in his best days.

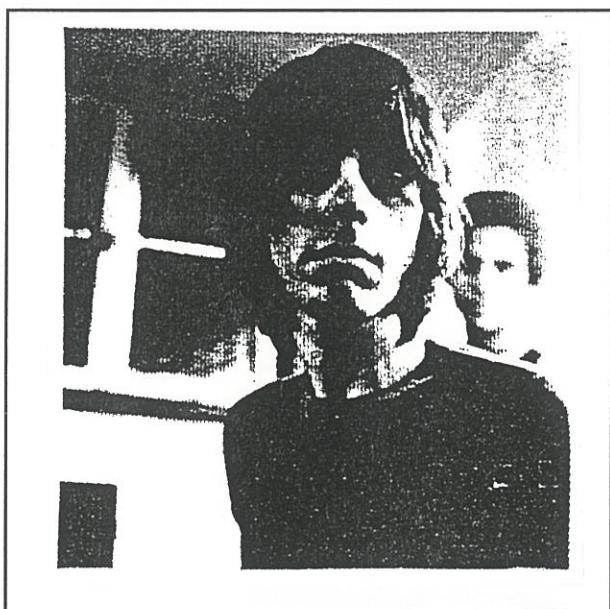
Track 10. Li'l Ed & The Blues Imperials
Old Oak Tree

After my three bluesbooks, I thought I knew something about The Blues and The Bluesers. But I have to confess that my white superiority led me to believe for years that Li'l Ed was a white blueser! At the sleeves of the cd's and longplayers of this group I saw 3 black and 1 white bluesboy, and I automatically presumed that Li'l Ed was the white man! No way! The whitey was the guitarist Dave Weld, who travelled 40 miles to learn the trade from our friend J.B. Hutto, who was the uncle of Li'l Ed Williams and his half brother Pookie Young. Hutto introduced them to each other and the Imperials were born. In the beginning they played for \$ 6! So Li'l Ed had a day time job as carwasher, Spookie drove a schoolbus and Dave worked as a printer. They made 3 cd's and enjoyed some succes for ten years. After that Li'l Ed dismantled the band and returned to the carwash, somtimes playing with Dave, just for fun.

*Track 11. Andy Just
Toes Up*

What's in a name? Andy Just was the mouth harp player in the Ford Blues Band out of the Ford dynasty. He also played guitar and made some solo records. He had some bands with illustrious names as The Defenders and The Juke & The Blue Joint, who toured with Andy through Germany. Funny words, nice variation on Lennon's I'm So Tired.

*Track 12. Jeff Beck
Beck's Blues*



A merry Jeff Beck

Sometimes called Jeff's Boogie with the same arrangement of The Song as in Dust My Blues of The Yardbirds and in Sitting Here Standing of The Chocolate Watch Band. So Mr. Beck made his own contribution to the history of Dust My Broom, thank you Jeff! He stays a kind of a loser, while his ex-colleagues went to the top: Jimmy Page stole his concept of the Jeff Beck Group and went straight up on the Stairway to Heaven; Clapton became an overrated superstar; Ron Wood is a member of the geriatric Stones and Rod Stewart defined the notion popstar on his own. There is even a modern superstar called Beck! But Jeff played for himself and sought to stretch his boundaries by playing jazz and funk. Integrity first!

*Track 14. Elmore James
Dust My Broom*

So the circle is round. We have explored the World Of Blues and Bluescats and now the job is done. Elmore James and his Dust My Broom led me to the outskirts of The Blues and I thank him for that, and for his great music. "And he didn't exactly look like an R&B star. His bouts of ill-health left him thin and frail, and his heavy glasses lent him the air of a minister or schoolteacher." I'll Believe I'll Dust My Broom.

Dust My Broom: 120 versions, more or less chronologically ordered

1936 Robert Johnson	196? Homesick James	1991 Nigel Mack & The Blues Attack
1949 Arthur Crudup	196? Earl Hooker	1991 Dave Lindholm
1951 R. Jr. Lockwood	196? Taj Mahal	1992 Bob Dylan
1951 R. Jr. Lockwood	1971 Freddie King	1992 Walter Trout
1951 Elmore James	1971 The Aces	1993 Chicago Beau
1952 Earl Brown	1972 The Allman Bros & Johnny Winter	1994 Canned Heat
1953 Ike Turner	1974 Hound Dog Taylor	1995 Guy Davis
1959 Elmore James	1975 Chuck Berry	1995 Chris Smither
195? Bobby John	1975 James Son Thomas	1995 Brint Anderson Band
1960 Johnny Littlejohn	1979 ZZ Top	1996 Bluebirds
1962 B.B. King	1976 Muddy Waters' Chicago Blues Band	1996 Dick Wardell
1963 Elmore James	197? Luther Allison	1996 The Broomdusters
1963 Elmore James	197? Etta James	1996 Matt O'Ree & The Blueshounds
1963 Howlin' Wolf	1980 Eddie Taylor	? R.L. Burnside
1963 Curtis Jones	1981 ZZ Top	? Bill Davis
1963 Howlin' Wolf	1981 Shakey Sam	? Pinetop Perkins
1963 Koerner, Ray & Glover	1981 Shakey Sam	? Buster Benton
1964 Chuck Berry	1981 Sunnyland Slim	? Willy De Ville
1964 John Henry Barbee	1982 Rory Gallagher c.s.	? The Band
1964 Otis Spann	1983 Cub Koda & The Houserockers	? Blues Projekt
1964 James Cotton	1984 Albert King	? George Chapman
1964 The Rising Sons	1985 Peter Green	? Bessie Griffin
1966 J.B. Hutto	1985 Dr. Feelgood	? The Jelly Roll Kings
1967 Eddie Boyd	1989 Jimmy Davis	? Big Jack Johnson
1967 Earl Hooker	1989 Flavium	? Steve Nielsen
1967 Howlin' Wolf	1989 Robertus Band	? Nighthawks
1967 Canned Heat	1990 Bob Margolin	? Dave Plaen & Jeff Hino
1967 Juke Boy Bonner	1990 Backdoor Blues Band	? Bobby Rush
1968 Fleetwood Mac	1990 Rudy Rotta Band	? Elliott Sharp
1968 Earl Hooker	1990 Harmonica Slim	? Silkworm
1968 Taj Mahal	1990 Clapton, Guy, Cray	? Houston Stackhouse
1969 Arthur Crudup	1991 Rondo's Blues de Luxe	? Abbi Wallenstein
1969 Ike & Tina Turner	1991 Magic Slim	? Margaret Lewis
1969 Luther Allison		? Andy Kimbel
1969 The Thunderbolts		
1969 Johnny Shines		