

compact
disc
DIGITAL AUDIO
PAB1.009

Skip James

YOLA MY BLUES AWAY

PRISTINE
AUDIO
XR

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|---|--|----|--|
| 1 | Cherry Ball Blues (Oranmout) (3065) 2:54 | 10 | Cypress Grove Blues (3088) 3:12 |
| 2 | Hard Time Killin' Floor Blues (3065) 2:51 | 11 | I'm So Glad (3098) 2:45 |
| 3 | 22-20 Blues (3066) 2:39 | 12 | Special Rider Blues (3098) 3:04 |
| 4 | If You Haven't Any Hay Get Down The Road (3066) 2:57 | 13 | Four O'Clock Blues (3106) 2:54 |
| 5 | Illinois Blues (33072) 3:05 | 14 | Hard Luck Child (3306) 3:06 |
| 6 | Yola My Blues Away (33072) 3:14 | 15 | Jesus Is A Might Good Leader (3308) 3:02 |
| 7 | How Long Back (33085) 2:55 | 16 | Be-Rough When He Comes (3308) 2:58 |
| 8 | Little Cow And Call Is Gonna Die Blues (33085) 2:56 | 17 | Drunken Spree (3310) 2:42 |
| 9 | Devil Got My Woman (33088) 3:04 | 18 | What Am I To Do (3310) 3:05 |

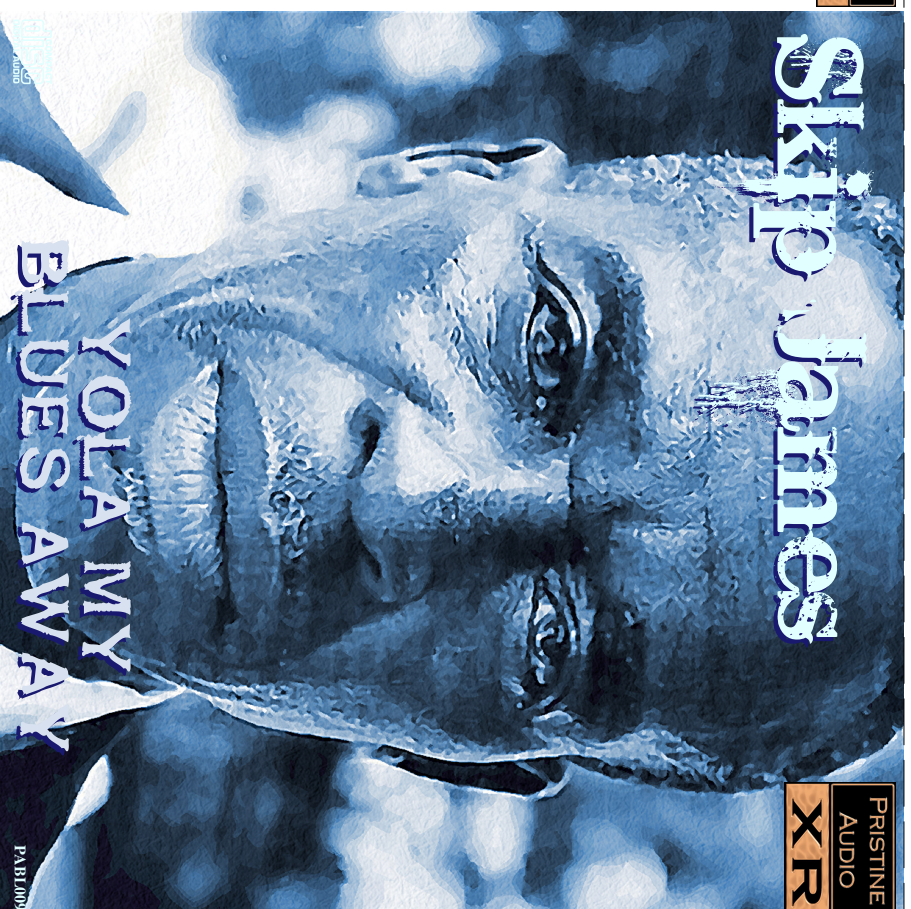
Recorded in February 1931, Grafton Wisconsin.
Matrix nos. L-746 to L-766 (see website for full details)

For most of these discs there are only between 1 and 4 known copies, often in very poor condition.
As a result the sound quality of some of these recordings has been severely impaired.

Restoration and XR remastering by Andrew Rose at Pristine Audio, April 2009
Cover artwork based on a photograph of Skip James

Total duration: 53:43 ©2009 Pristine Audio.

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Nehemiah Curtis "Skip" James (June 9, 1902 – October 3, 1969) was an American Delta blues singer, guitarist, pianist and songwriter. James was born near Bentonia, Mississippi. His father was a converted bootlegger turned preacher. As a youth, James heard local musicians such as Henry Stuckey and brothers Charlie and Jesse Sims and began playing the organ in his teens. He worked on road construction and levee-building crews in his native Mississippi in the early 1920s, and wrote what is perhaps his earliest song, "Illinois Blues", about his experiences as a laborer. Later in the '20s he sharecropped and made bootleg whiskey in the Bentonia area. He began playing guitar in open D-minor tuning and developed a three-finger picking technique that he would use to great effect on his recordings. In addition, he began to practice piano-playing, drawing inspiration from the Mississippi blues pianist Little Brother Montgomery.

In early 1931, James auditioned for Jackson, Mississippi record shop owner and talent scout H. C. Speir, who placed blues performers with a variety of record labels including Paramount Records. On the strength of this audition, Skip James traveled to Grafton, Wisconsin to record for Paramount. James's 1931 work is considered uniquely idiosyncratic among pre-war blues recordings, and forms the basis of his reputation as a musician.

As is typical of his era, James recorded a variety of material — blues and spirituals, cover versions and original compositions — frequently blurring the lines between genres and sources. For example, "I'm So Glad" was derived from a 1927 song by Art Sizemore and George A. Little entitled "So Tired", which had been recorded in 1928 by both Gene Austin and Lonnie Johnson (the latter under the title "I'm So Tired of Livin' All Alone"). James changed the song's lyrics, transforming it with his virtuoso technique, moaning delivery, and keen sense of tone. Biographer Stephen Calt, echoing the opinion of several critics, considered the finished product totally original, "one of the most extraordinary examples of fingerpicking found in guitar music."

Several of the Grafton recordings, such as "Hard Time Killing Floor Blues", "Devil Got My Woman", "Jesus Is A Mighty Good Leader", and "22-20 Blues" (the basis for Robert Johnson's better-known "32-20 Blues"), have proven similarly influential. Very few original copies of James's Paramount 78s have survived.

The Great Depression struck just as James' recordings were hitting the market. Sales were poor as a result, and James gave up performing the blues to become the choir director in his father's church. Skip James himself was later ordained as a minister in both the Baptist and Methodist denominations, but his involvement in religious activities was sketchy.

For the next thirty years, James recorded nothing and drifted in and out of music. He was virtually unknown to listeners until about 1960. In 1964 blues enthusiasts John Fahey, Bill Barth and Henry Vestine found him in a hospital in Tunica, Mississippi. According to Calt, the "rediscovery" of both Skip James and of Son House at virtually the same moment was the start of the "blues revival" in America. In July 1964 James, along with other rediscovered performers, appeared at the Newport Folk Festival. Several photographs by Dick Waterman captured this first performance in over 30 years. Throughout the remainder of the decade, he recorded for the Takoma, Melodeon, and Vanguard labels and played various engagements until his death in 1969.

NOTES FROM WIKIPEDIA - FULL NOTES ON THIS RECORDING CAN BE FOUND AT WWW.PRISTINECLASSICAL.COM

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