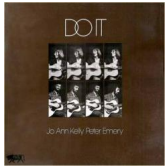


Jo Ann Kelly - Do It (With Peter Emery) [1976]

Written by bluesever

Friday, 19 April 2013 17:07 - Last Updated Thursday, 04 March 2021 19:00

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1. *Nothin' In Rambling* - 3:11 2. *Swing Down Chariot* - 3:22 3. *Little More Time* - 3:40 4. *Boll Weevil* - 1:42 5. *Walking The Dog* - 3:49 6. *Black Rat Swing* - 3:08 7. *River Jordan* - 3:40 8. *Where's My Good Man* - 3:46 9. *Come Back Baby* - 4:32 10. *Me And Chauffer* - 3:32 11. *Do It* - 1:39 Jo Ann Kelly - vocal, 6 and 12-string guitar Pete Emery - 6-string and slide guitar, mandolin, electric guitar John Pilgrim - washboard Mike Piggott – violin

A white English girl who sang the blues, and whose voice was compared to the very best. Bonnie Raitt equated her with Mavis Staples; Memphis Minnie was said to be a big influence. As a schoolgirl she hung around a legendary record shop, Dave Carey's Swing Shop in Streatham Hill; the other regulars included her brother Dave (later with the Blues Band) and Tony McPhee (later with the Goundhogs). When they first started playing guitars, Dave later said, 'we thought we were the only people in the country playing country blues. We'd hang around waiting for records to come in by John Lee Hooker, Lightnin' Hopkins and all the others.' When she left school she announced her intention to become a professional folk singer, but was drawn irresistibly to the blues.

A limited edition EP *Blues & Gospel* with McPhee was released '64. She played with the early Yardbirds; she appeared on the bill of the first National Blues Federation Convention in London '68 alongside Davey Graham, Stefan Grossman, Ian Anderson (later the editor of *Folk Roots*), Champion Jack Dupree, Alexis Korner and others.

At the next year's Convention, she performed with members of Canned Heat and they asked her to join them, but she signed to CBS '69, hailed as 'Britain's answer to Janis Joplin, the sixties' answer to Bessie Smith.' Jo-Ann Kelly was released on Epic '69 (reissued on *Beat Goes On* '99): the British 'blues boom' was almost over, but she stayed close to the real thing. CBS sent her to the USA that year; she rehearsed with Johnny Winter and appeared on the same bill

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with her heroes Bukka White and Mississippi Fred McDowell at the Centenary Blues Festival in Memphis (the only British artist who was invited), and duetted with McDowell on his Standing At The Burial Ground, made live in London that year. But her promotion including a USA college tour was underfunded and left her exhausted. –Ddonald Clarke, musicbox.com

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