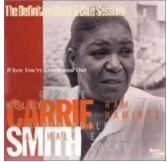


Carrie Smith - When You're Down And Out - The Definitive Black & Blue Sessions (1977)

Written by bluesever

Friday, 25 March 2011 09:52 - Last Updated Monday, 05 October 2020 14:54

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- (4:36) 1. *Confessin' The Blues*
- (3:47) 2. *Country Man*
- (3:35) 3. *Mama, He Treats Your Daughter Mean*
- (2:23) 4. *Nobody Wants You When You're Down And Out*
- (3:48) 5. *On Revival Day*
- (3:34) 6. *It Won't Be Long*
- (8:19) 7. *I Want A Little Boy*
- (4:03) 8. *Trouble In Mind* [play](#)
- (2:42) 9. *Saint Louis Blues* [play](#)
- (5:07) 10. *In The Dark*
- (3:10) 11. *Nobody Wants You When You're Down And Out (Take 1)*

Carrie Smith (vocals); Billy Butler (guitar); Eddie Barefield (alto saxophone); George Kelly (tenor saxophone); Budd Johnson (tenor & soprano saxophone); Doc Cheatham, Dick Vance (trumpet); Vic Dickenson (trombone); Ram Ramirez; Sir Charles Thompson, Hank Jones (piano); Al Hall, George Duvivier (bass); Eddie Locke, Oliver Jackson, Panama Francis (drums).

A blues belter in the classic tradition, Carrie Smith was born August 25, 1941, in Fort Gaines, GA. Despite making her debut at the 1957 Newport Jazz Festival while a member of a New Jersey church choir, she did not truly emerge on the jazz circuit until the early '70s, in the company of Big "Tiny" Little. In November of 1974, Smith's riveting performance as Bessie Smith (no relation) in Dick Hyman's Carnegie Hall production of *Satchmo Remembered* brought her fame throughout the international musical community. Soon, she began touring as a solo act, and in a short time began recording as well; still, despite subsequent performances in conjunction with the New York Jazz Repertory Orchestra, Tyree Glenn, and the World's Greatest Jazz Band, Smith remained little more than a cult figure in the U.S., proving better received in Europe. While rooted firmly in the blues and gospel, she was a singer of considerable range and depth, as recordings like 1976's *Do Your Duty* and the following year's *When You're Down and Out* prove; despite never earning significant success, she remained an

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active figure both on-stage and in the studio through the 1990s. ~ Jason Ankeny, allmusic.com

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