

Indianapolis Country Blues Vol. 2

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01. *Kill it Kid* 02. *The Hop joint* J.T. Adams – vocals, guitar Shirley Griffith - guitar
Indianapolis, In. 1960 03. *I don't feel welcome* 04.
Kentucky guitar blues J.T. Adams –
vocals, guitar Shirley Griffith - guitar Indianapolis, In. 1 June 1966
05. *Maggie Campbell* 06. *Saturday blues* 07. *Indianapolis jump* 08. *Big road blues*
Shirley Griffith – vocals, guitar J.T. Adams - guitar Indianapolis, In. 1960
09. *Lowdown dirty ways* 10. *The fives* 11. *Penal Farm blues*
Pete Franklin – vocals, guitar, piano Indianapolis, In. 24 december 1963
12. *Spanish blues*
Bertha Lee Jones - guitar Indianapolis, In. 24 december 1963
13. *Big leg woman*
James Easley – vocals, harmonica Pete Franklin - guitar Raymond Holloway - guitar
Indianapolis, In. 17 June 1961
14. *Mandolin Stomp*
Yank Rachell – mandolin Shirley Griffith - guitar Indianapolis, In. 17 June 1964
15. *Tappin' that thing* 16. *Pack my clothes and go* 17. *Skinny woman blues* 18. *Matchbox*
blues 19. *Texas Tony* 20. *Des Moines, Iowa* 21. *Shotgun blues* 22. *Sugar Farm blues* 23.
Diving duck blues 24. *Wadie Green* 25. *Peachtree blues*
Yank Rachell – vocals, guitar, mandolin Mike Stewart - guitar Indianapolis, In. 1972

In this second volume dedicated to the Indianapolis Country blues, there are four more excellent titles (not in any LP under their names) by J.T. Adams and Shirley Griffith (1908-74), a welcome add to their legacy.

Pete Franklin (Edward Lamonte Franklin) (1928-75) was born in Indianapolis and knew quite well Scrapper Blackwell, learning to play guitar and piano. In the 40's, Pete went to Chicago to try his luck, recorded four titles for Victor in 1949, played also in the studio behind Jazz Gillum, Saint Louis Jimmy, John Brim or Sunnlyand Slim. But tired of the hectic Chicago life, he went

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back to Indianapolis where he played the blues only for house parties and friends. "Discovered" by Art Rosenbaum, he waxed a good Bluesville LP and three more titles. Those three are featured here.

Bertha Lee Jones and James Easley are also part time blues musicians that gravitated around Blackwell et al.

James Yank Rachell (1910-97) is certainly not a representative of the "Indiana Country blues" style, becoming just a resident of this town during the war years. Yank is mostly well known for being a major force behind the Brownsville blues of his friend Sleepy John Estes with whom he played and recorded extensively. He is also renowned as one of the few blues mandolin players. But Yank has also been an important figure of the then emerging Chicago blues bands. The records he made in 1941 with John Lee "Sonny Boy" Williamson with intertwining guitar and harmonica, a strong rhythm anticipate what Muddy and Little Walter will do later on. Some of his compositions like Ludella, Hobo blues or Army man blues will become classics after the war when recorded by others like Jimmy Rogers or John Lee Hooker. But his sessions featured here are much more in the Brownville blues of his youth and are full of deep blues feeling.
---G rard Herzhaft

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