

a woman who took the train and fell, Joe Jack has a mind to try and find her. Bad luck follows (F) although, as is evident from **Bad Break Blues** (F). Gambling may be a way out as Joe sings in **Hunter's Blues** (F). Herein, Joe only mentions women who break their backs to him and still **I Believe in You** (G). In this tune, the lyrics have a continuum narrative. As Bluebird wanted to cash in on Joe's success they even used **Telephone Blues** (E) in a similar fashion but it was not the same. **Somebody's Got to Be the One** (F) is a two-part piece for an original (F) of the right hand imitating the ringing of the telephone. **I Can't Control Myself** (E) has the same interesting scheme as **I Believe in You**. From the right hand piano into a triplet twelve bar blues scheme which concludes with a stretched four bar triplet twelve bar blues scheme. It contains some fine lines in the piano solo. This Joe's piano on the session becomes more popular and joyful. **Dixie My Home** (E) also has been a great one for Joe. He has a piano introduction of the twelve bar blues scheme (F) melody that will haunt you for ever. Pulliam leaves Chicago (State Street) and goes back to Duvaland (a general name for the Southern States) and head starts on a piano introduction of the twelve bar blues scheme (F) which has a kind of rondo scheme (AABA). Joe has some competition here when he leaves home in the morning to go to his woman, the man comes to see her and she tells her the cold stiff in town. The three-part "miniature rondo" scheme (AABA) has been formed by the addition of a two bar part to the last line of the stanza of the twelve bar blues scheme.

Joe Louis Is The Man (C) who became World Heavyweight Champion on 22nd June 1937. "The destruction of the mighty Carnera was an achievement which seemed to signify that the new era was now capable of surmounting his difficulties... Shortly before the fight Louis had bought a house for his mother and furnished it in the matrimonial of Negro society the heart's support of his mother was Joe Pulliam's approval" (7). Joe Louis died on 12th April 1981 in Las Vegas at the age of 66.

The intro to this last song of the third session has a chromatic, descending melody, followed by a bass riff into which a beautiful right hand melody is woven. The song structure is ABBAB. Pulliam uses the "rhapsodic" style of singing aptly.

Andy's piano style has more dramatic, dynamic accents than Robert Cooper, who came back for the fourth session. This final pre-war Pulliam session took place on 25th February 1936. Joe had now taken a taxi to the studio. Old guitarist Martin Morfin nothing is known with more facts than the trumpet blower, Chester Boone was born in Houston on 27th February 1906. From 1934 till 1936 he played in Eddie Vinton's band. After the recordings with Joe Pulliam, Cooper fled Houston with his Brownkin Players. In 1941 he accompanied pianist Sammy Price in New York in a band called the Texas Blonicians. In the same year he recorded under his own name with his Jumping Jacks. In 1941 and 1942 Boone also accompanied Buddy Johnson. In 1945 he played trumpet for Luis Russell and in 1950 Chester recorded for a label of his own.

The recording of the fourth session was a nice change for the piano-vocal only tracks which had preceded them. There is more diversity; there are straight blues tracks and Joe argues his case. There are fewer tricks but the musicians have more time to play. Whereas the breaks had all come after the third of the session, they now all fall after the second stanza. In **Bonus Blues** (D) Joe lets us know that many people are after his bonus money but Joe has learnt his lesson and will not let his money in the bank. The subject of bonus money had also been dealt with in the first and fourth versions of **Black Gal** and it is obvious that the melody and scheme of the big hit form the basis for this "re-make" as well. **Black Gal** starts the intro and follows with the trumpet and the guitar make the trio complete. **Come On, If You've Got It** (D) is a "rondo" dance tune in an uptempo rhythm about a "bread" who is "out of line" who has two left feet and the stuff she is different "you won't make no showins". There is a piano introduction in an extremely interesting manner. Each of the four stanzas has a different melody. The scheme: Tampa Red's 1949 recording with the same title is a hot song. **Bedroom Blues** is a regular twelve bar blues in 3/4 with a steady, stinging blues rhythm. Joe's girl has had a bad time but he has had a good time. Joe moves it, but it is not enough, he has to move himself and try to forget her in another neighbourhood. We shall see that he really did not. **Hattie Green** is the 1st Ward (Houston) and had a meeting house where all races met together. Hattie was tall and thin, light skin, had a big head of hair" (D). Mack McCormack wrote that Hattie lived in Alabama and that the Texas Barrelhouse pianists visited her whenever they could (8). Joe Pulliam mentions Alabama in his song, Jim Napier reportedly the lover of Hattie Green (8).

Hattie Green is played in 3/4. All the instrumentalists get a break in her which they can show off their ability. Although the eight bar scheme is a classic one, this is a nice example of it in Pulliam's repertoire.

A dangerous waltz like Houston weeps were all too common. Pulliam's favourite piece appears to have been the forty-four, as is evident in songs like **Black Gal** and **Woman Trouble Blues** (C). In this song Pulliam adopts the Louis Armstrong mannerisms in his vocal style again. The song is also interesting for the line "I'm going to Louisiana to get a helping hand", which would become famous in later years as "Mop Hand" by another Houston resident Sam "Lapdog" Hopkins.

Pulliam's final song in the acoustic, pre-war era was an advice to **Swing Them Blues** (A). The delicate intro comes through a refined tempo change. Chester Boone is called "Little Trumper", here, Melchior is mentioned and Robert Cooper is called "Patscher". A swinging showboat again for all the instrumentalists on the band. Melchior Martin is a tenor-guitar (cf. Charlie Beale's 1939 recordings). There are only four strings on this guitar (cf. Tiny Tim's) and they are tuned like the electric guitar, but it is a six-string guitar. The tenor-guitarist has a solo called baritone-alcido. Martin's style is reminiscent of jazz guitar pioneers, chord mixed with single string runs. The descriptions of the lyrics make it quite clear that Pulliam had inspired Joe Pulliam with His Obedience and Blues and Fats Waller.

Some time in the forties Pulliam moved to California as he had predicted in **Bedroom Blues**. He wanted to "get rid of his little woman for good" (9). The single in **My Woman** is a two-part blues in 3/4. **Black Gal**. The record was recorded for the Soring Time (Lowell Fulson, Jimmy McCracklin, Lloyd Glenn) etc. in Los Angeles. The label was Joe Pulliam with two titles. However, we can hear, piano, etc. the six string bass, so there can be square as well here. "Joe Pulliam was a drunk from Houston's 4th Ward. He was the only singer who practiced, the other singers would go (6). Pulliam had a piano introduction of the twelve bar blues scheme (F) which has a kind of rondo scheme (AABA) and has been abandoned for the common twelve bar blues scheme. The remakes are still in Pulliam's favourite key of D. The electric guitars to accompany the piano and the piano, which is typical of many stereotypical post-war accompaniments.

Pulliam's voice is a tenor, but he uses mainly the middle and the head registers. This is an extremely high vocal range for a male voice (13). He has only one phony of him. It was found in the 1937 Bluebird catalogue and shows a jovial, fresh face; a young man in his early thirties dressed in fine clothes. Things will not have looked so bright for Pulliam (14) if he had called in to record that Joe died in Los Angeles (12). The year

is said to be 1965. In spite of this, some serious and relaxed Texas expert Lawrence Boone no trace of him has been found. Let us hope that this, his first and last recording by Reiss, will lure collectors on to ask questions. Some people may remember still.

The barrelhouse pianists combined the knocked-out sound that the joints required with a high degree of technical skill and showmanship which the barroom of the competition among them fostered" (9). When we talked to Robert Shaw, the last of the Texas Barrelhouse pianists, he told about Bernice Edwards who wore her hair loose. A tough, unmarried woman who was born in the town of the ceremony. Bernice lost her mind in later years and may still be in a mental hospital in California. Shaw also remembered the slender "Rusty" Johnson, "Pop-Leg" Will who was famous for his song **Shanty George** and who danced in spite of his wooden leg, the slim Jack Coffey from Houston who was a heavy drinker and he hit his wife playing, Harvey "Roadside/Roadhouse" Hard world Shaw met in his age in Houston in 1980 and Harold "Black Boy" Shine, whom he met in "Whitman from Houston who had the same grey Shine had smears, pretty hair and slept by day as he was part of the gamblers' world. As his mother was a sporting woman, Black Boy had been born in a sporting house as well. The women were crazy about him, but he fell sick and died in their minds. Shaw called him the best Texas pianist ever getting the most excited. Otherwise you ain't got the music righty' undestood" (10).

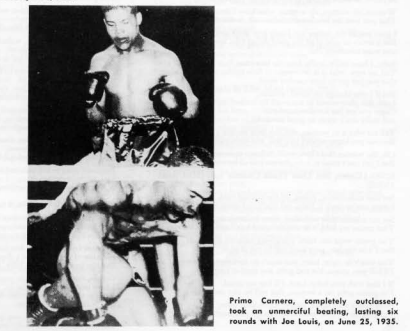
"When you listen to what I'm playing, you got to see in your mind all them gals out there swinging their butts and getting the most excited. Otherwise you ain't got the music righty' undestood" (10).

Guido van Rijnsdorp
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13th February 1986.

Notes:

1. Robert Springer, "Interview with Robert Shaw", 21st July 1975, **Blues Unlimited** 129, pp. 13-21.
2. Robert Dixon and John Goldschick, **The Blues**, London: November Books Limited, 1970, p. 13.
3. Eric Tonwell, "Tell Your Story, Chicago!": Storyville Publications and Co. Limited, 1976.
4. Paul Oliver, **The Meaning of the Blues**, New York: Collier Books, 1963, p. 262.
5. Victoria Spivey, "Blues Are My Business", January 1967, **Record Research** 81, p. 7.
6. Guido van Rijnsdorp and Hans Verger, "Interview with Robert Shaw", 19th June, 1981, Utrecht, Holland, unpublished.
7. Paul Oliver, **The Blues Tradition**, New York: Oak Publications Incorporated, 1970, pp. 149-163.
8. Mack McCormack, "Steve notes for Arhoolie 1010", **Blues Barrel-House Piano** by Robert Shaw, Austin, Texas, March, 1963.
9. Paul Oliver, "Review of Arhoolie 1010/Almanac 101", May-June 1966, **Blues Unlimited** 33, pp. 21-22.
10. Paul Oliver, **The Story of the Blues**, London: Design Yearbook Limited, 1969, pp. 137-138.
11. Paul Oliver, sleeve notes to **Stomp The Grindin' Down**, Magna FY 4408.
12. Gary Paulsen, "Interview with J. R. Fulbright", 29th December 1967, **Blues Unlimited** 51, p. 9.

The only article published on Joe Pulliam up to now was written by Tony Russell and appeared in **Jazz Monthly** 171 in January 1971.



Primo Corneo, completely outstuck, took an unmerciful beating, lasting six rounds with Joe Louis, on June 25, 1925.