

SEARCHING FOR OTIS SPANN:
THE LIFE & SONGS OF OTIS SPANN

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**SEARCHING FOR OTIS SPANN:
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by **Christy DiFelice**

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4. Marie Rickard

ABSTRACT

This project is based on a sample that includes 182 of the 221 songs recorded by Otis Spann and his colleagues between October 1954 and April 1970.

It is the goal of this thesis to explore Spann as an important figure in blues history. It is divided into three main sections that focus on Spann's life, songs, and voice. The first main section (Chapter Two) constructs a tentative "true" biography of Otis Spann by comparing (often contradictory) information from existing sources. Chapter Three takes a comparative approach to Spann's music, and analyses his lyric (text) content by grouping available recordings into "blues song forms". This chapter also surveys Spann's lyric repertoire for thematic/poetic content. Chapter Four discusses Spann's changing approach to singing depending on tempo, key, and range. By noting Spann's melodic tendencies, evidence is presented suggesting that he worked from a set of melodic strategies and characteristic phrases.

As an addition to this work, this thesis includes a lyrics repertory that contains transcriptions of all 182 obtainable songs sung by Spann and his colleagues between October 1954 and April 1970. It is complete with discographical references.

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LIST OF ABBREVIATIONS & MUSICAL SYMBOLS

pno. piano

gtr. guitar

b. bass

dr. drums

sp. speech (non-melodic)

hca. harmonica

org. organ

ts. tenor saxophone

bg. electric bass guitar

Indicates upwards
falloff of note to
indeterminate pitchIndicates possibility
of ghost note /
uncertain that note
occursIndicates downwards
falloff of note to
indeterminate pitch

Indicates spoken text



Indicates portamento

Indicates note is
slightly higher than
pitchIndicates uncertainty
of accidentalIndicates note is
slightly lower than
pitch

CHAPTER ONE

INTRODUCTION

Music critics and musicians hail Otis Spann as one of the greatest blues pianists to date. A member of the post-war Chicago school of playing, Spann is credited as having been one of the first major influences on blues musicians, such as Little Johnny Jones and Paul Oscher.¹ Moreover, his importance was recognized by rock/blues performers including: Crowbar, the Rolling Stones, Fleetwood Mac, and Eric Clapton.

To further convey the importance of Spann's contribution to blues music, journalist Bill McCulloch, and Barry Lee Pearson, professor of English at Maryland University, list three reasons for Spann's importance in blues history:

1. As an important component in the most powerful blues band ever
2. As a prominent studio session player during the early days of rock and roll and the 'golden age' of Chess Records
3. As a leader who had influenced many musicians from the United States and Europe, thereby bridging the gap between down-home Delta blues and world rock (McCulloch and Pearson 1999: par. 8).²

Considering his importance to the music world, it is interesting to note that although he had been playing professionally since the age of 14, and joined Muddy Waters' ensemble by the age of 22, he received his greatest fame after 1960 when he was featured as a

¹ Spann claims to have taught Little Johnny Jones to play piano during their childhood: "My favorite children is Johnny Jones. . . I wind up teaching him but he beat me at my own game. He was from Jackson, Mississippi too" (Leadbitter 1971: 21). Further, Paul Oscher says that Spann taught him how to play piano. He apparently lived in Muddy Waters' basement with Spann (Elmore Magazine Sept/Oct 2006).

² Pearson and McCulloch do not list what band they consider to be the most important ever. It is possible that they are referring to what has been considered Muddy Waters finest band—Jimmy Rogers (guitar), Otis Spann (piano), Little Walter (harmonica), and Muddy Waters (guitar) (Guralnick 1999: 290). It is also possible that he is referring to the band that played at the 1960's Newport Jazz Festival—Francis Clay (drums), James Cotton (harmonica), Pat "Tat Harris" Hare (guitar), Otis Spann (piano), Andrew Stephenson (bass), and Muddy Waters (guitar).

member of Waters' band at the Newport Jazz Festival—only 10 years before his death. Further, it seems surprising that aside from short biographical sketches, little has been written explaining his importance to music or describing his work as a solo artist.

With this in mind, the goal of this thesis is to further illuminate Spann as the important figure in blues history that he is. It will do so by focussing on his life, songs, and voice. This thesis will be divided into four main sections. Admittedly, it may seem odd that a thesis on Spann would not include his piano playing. However, there were two reasons influencing the decision to not include a chapter on his piano playing. First, although any work that has been done on his piano playing is admittedly limited, virtually no study on his vocals or songs exists to date.³ Second, due to the sheer size of Spann's recorded output, it is this author's belief that any significant analytic work on Spann's piano playing needs to be treated as a completely separate work.

At the onset of the research for this study, it became evident that Spann was from a tradition of blues musicians who were known to give contradictory renditions of their personal narrative. It is, therefore, not surprising that numerous versions of Spann's life story exist. The first main section (Chapter Two) will begin with the construction of a tentative "true" biography by comparing information from existing sources—confirming some elements of the legend and rejecting others as logical impossibilities.

Considering that little analysis has been made of Spann's music in general, Chapter Three takes an analytical approach to Spann's music, and discusses Spann's

³ To this author's knowledge, the only analytical work of Spann's piano playing has been done by Eric Kriss (1973).

lyrical (textual) content for stanza and lyric (text) structure, by grouping available recordings into “blues song forms”, a phrase developed by this author. Largely borrowing from a system of thematic classification devised by Robert Springer in his book “Authentic Blues” (1995), this chapter will also analyse Spann’s lyric repertoire for thematic/poetic content.

Chapter Four addresses the notion that Spann has been largely underrated as a vocalist. It attempts to describe the unique qualities present in his voice. It further discusses how Spann’s approach to vocal lines changes depending on tempo, key, and range. By noting Spann’s tendency to sing melodies with particular shapes, evidence suggesting that Spann worked from a limited set of melodic tendencies and characteristic phrases is presented. It is the intent to suggest that Spann used these melodic tendencies and characteristic phrases to create his melodies.

As a final addition to this study, Appendix A contains a lyrics repertory that gives transcriptions of all 182 obtainable songs sung by Spann and his colleagues between October 1954 and April 1970. The repertory is complete with discographical citations.

SCOPE

This project is based on a sample that includes 182 of the 221 tracks recorded by Otis Spann and his colleagues between October 1954 and April 1970 (see Appendix A).^{4,5} In total, 31 albums were surveyed to obtain material recorded by Spann (Figure 1). However, since much of Spann's music has been reissued under alternate titles, or released as a part of a compilation, there is some confusion regarding which previously unissued tracks were included on reissued recordings, or which compilation recordings included tracks that had previously been obtained. Figure 2 attempts to make this clearer. Of particular interest are some of the tracks on *Half Ain't Been Told* (Black Cat 001), which were later overdubbed on the album *Cracked Spanner Head* to include Split James (gtr), Rod M. Lee (tpt), Steve Gregory (ts), and Bud Beadle (bs) (Figure 3).

This notwithstanding, the 182 obtainable tracks include 154 with vocals. Of these 154 songs, 121 are sung by Spann (Figure 4). The remaining 28 tracks are instrumental (Figure 5).

Performances were acquired from a variety of media, including CD, LP, and VHS. Where possible a digital reissue was preferred over the original 45s and LPs. Poor recording technology and Spann's dialect (including accent, and inflection of voice) often

⁴ This number is based on discographical information given by Alan Balfour in his discography on Otis Spann (2000).

⁵ Sandra B. Tooze writes that according to James Cotton, there is some question about true authorship of some of the songs written during his and Spann's time with Muddy: "[Muddy] has musicians putting things together for him'...Except for the frontmen, 'Chess didn't give nobody credit for nothing" (1997: 148). However, for the purpose of this paper, authorship is given to the people listed on the album credits.

make particular passages of text indiscernible to this author. Such instances are indicated by [].

Since certain aspects of a performance can affect the overall performance (or delivery) of a piece of music, recordings of the same song have been transcribed each time they were performed.⁶ On the other hand, if a song was originally recorded and included on an earlier album and then later re-released on a later one, it was only transcribed once from the original release. Therefore, also included in the sample are the 23 songs that Spann recorded more than one time, as indicated at Figure 6. Finally, a list of the 39 unobtainable songs can be found at Figure 7.

⁶ Aside from complete lyric (text) transcriptions given at Appendix A, complete “melodic designs” of the 121 songs sung by Spann were also transcribed for this study (Armstrong and Grigson 1992: 12). Although the melodic transcriptions are not given at the end of the study, this ad hoc method was useful. It allowed for the broad analysis of many of Spann’s vocal characteristics including: range, contour, tessitura, and melodic and melismatic tendencies.

Figure 1: Albums Surveyed to Collect Material by Otis Spann sorted by Manufacturer's Catalogue Number

Cat. #	Label	Title	Format	Recorded	(Re) Released
001	Black Cat Records	Half Ain't Been Told	LP	04/05/1964	?
475972	Rewind Columbia	Biggest Thing Since Colossus	CD	09/01/1969	1995
79537-2	Vanguard	Otis Spann: Best of the Vanguard Years	CD	12/1965, 3/21/1968,	1996
BLS 6003	Bluesway/MCA	The Blues Is Where It's At	LP	30/08/1966	1980
BLS 6063	Bluesway	Heart Loaded with Trouble	LP	8/30/1966, 11/20/1967	1973
BTS-9006	Flying Dutchman/ Bluestime	Sweet Giant of the Blues	LP	13/08/1969	1970
CAPR 3016	Analogue Productions	Otis Spann: Good Morning, Mr. Blues	CD	16/10/1963	1996
CCR 1003	Crosscut Records	...Is the Blues	LP	23/08/1960	1983
CCR 1004	Crosscut Records	Otis Spann...and his piano	LP	23/08/1960	1983
CDD1G4	Charly	Five Spot	'45	25/10/1954	1954
CHD4-9340	Chess/MCA	Chess Blues Boxset	CD	Jul-56	1992
DE-626	Delmark	Blues Piano Orgy	CD	30/12/1969	1996
Ex 2329	Nashboro Records	Bloody Murder/Blues for Hippies	'45	6/10/68, 1/9/1969	1972
FS-216	Everest Records	Otis Spann	LP	16/10/1963	1970
ISBN 0-54-59181-3	N/A	Conversation With The Blues	CD	14/07/1965	1997
KZ 31290	Barnaby, Candid Series	Walking the Blues	LP	23/08/1960	1960
Laserlight 17 105	Delta Music	Blues Festival	CD	May-64	1996
MCAD 11202	MCA	Down To Earth : The Bluesway Recordings	CD	8/30/1966, 11/20/1967	1995
MCAT 1014	Mr. Cat Music	Last Call	CD	02/04/1970	2000
MD3-139	Mosaic	Complete Candid Otis Spann/Lightnin' Hopkins Sessions	CD	23/08/1960	1992
OBCCD-530-2	Prestige	The Blues Never Die	CD	21/11/1964	1995?
R3 2313	Rhino	Masters of the Blues	VHS	1966	1997

R2CD40-33	Retro	The Ultimate Encyclopedia Of American Blues Classics	CD	09/04/1969	1996
S-01	Testament	Can't Keep From Crying: Topical Blues on the Death of President Kennedy	LP	Dec-63	1964
SCL 1220	Ace of Clubs Records	Raw Blues	LP	04/05/1964	1968
SEE 54	See-For-Miles Records Ltd.	The Blues of Otis Spann	LP	04/05/1964	1985
T-2211	Testament	Chicago Blues	LP	1965	1966
TAB 58	Decca	Cracked Spanner Head	LP	5/4/1964 - O/D 11/68	1969
TC6001	Testament	Otis Spann with Muddy Waters & His Band Live the Life	CD	11/17/1963, 5/19/1964, 1965, 1968	1997
VMD 6514	Vanguard	Cryin' Time	CD	21/03/1968	1993?
VSD 79216	Vanguard	Chicago/the blues/today! V.1	LP	Dec-65	1989?

Total Albums 31

Figure 2: Albums Contained on Compilation Reissues

Matrix # Includes	Format	Title
79537-2 VSD 6514 VSD 79216 + 3 extra racks	CD	<i>Otis Spann: Best of the Vanguard Years</i> includes
CAPR 3016 FS-216	CD	<i>Otis Spann: Good Morning, Mr. Blues</i> includes
MCAD 11202 BLS-6003 BLS-6063 + 4 extra tracks	CD	<i>Down to Earth : The Bluesway Recordings</i> includes
MD3-139 +CCR 1003 CCR 1004 + 11 tracks	CD	<i>Complete Candid Otis Spann/Lightnin' Hopkins Sessions</i> includes
SEE 54 TAB 58 SCL 1220	LP	<i>The Blues of Otis Spann</i> includes

+CCR 1003 has two extra tracks not on MD3-139:

“Baby Child”

“Instrumental Boogie”

**More detailed information concerning corresponding matrix numbers and album titles can be found at Figure 1.*

Figure 3: Black Cat 001 Compared With Tab 58

**Black Cat 001 was overdubbed in 1968 to include Spit James (gtr), Rod M. Lee (tpt), Steve Gregory (ts), Bud Beadle (bs)*

Black Cat Matrix #	001 Song Title	TAB 58 Matrix #	Song Title
DR33230	Natural Days	DR33230	No Sense In Worrying
DR33231	Meet Me In The Bottom	DR33231	Mr. Highway Man
DR33232	I Got A Feeling	DR33232	Everything's Gonna Be Alright
DR33234	Sarah Street	DR33250	Crack Your Head
DR33235	Jangle Boogie	DR33235	Iced Nehi
DR33237	The Blues Don't Like Nobody	DR33237	Dollar Twenty-Five
DR33238	T 99	DR33238	Lucky So and So
DR33239	My Home Is In The Dessert		
DR33243	Spann's Boogie		
DR33246	I Come From Clarksdale	DR33246	Sometime's I Wonder
DR33247	Rock Me Mamma	DR33247	Wagon Wheel
DR33249	Lost Sheep In The Fold	DR33249	What Will Become of Me
DR33250	Keep Your Hand Out Of My Pocket		
DR39340	You're Gonna Need My Help		

Figure 4: Tracks with Vocals

Songs in lighter text are not sung by Spann

Song Title	Cat. #
I'm Leaving you	CHD4-9340
Baby Child (Unissued)	CCR 1003
The Hard Way	MD3-139
Take A Little Walk With Me	MD3-139
Little Boy Blue	MD3-139
Country Boy	MD3-139
Beat-Up Team	MD3-139
My Daily Wish	MD3-139
I Got Rambling On My Mind, no 3	MD3-139
Worried Life Blues	MD3-139
It Must Have Been The Devil	MD3-139
Going Down Slow	MD3-139
Half Ain't Been Told	MD3-139

Fig. 4 Continued

Monkey Face Woman (blues)	MD3-139
Evil Ways (tk 4)	MD3-139
Come Day, Go Day (tk 2)	MD3-139
Bad Condition	MD3-139
My Home Is On the Delta	MD3-139
Strange Woman	MD3-139
When Things Go Wrong	MD3-139
Beat-Up Team (first version)	MD3-139
One Doggone Reason	MD3-139
Baby Child (take 3)	MD3-139
Baby Child (take 5)	MD3-139
Talkin' The blues (take 1)	MD3-139
Talkin' The blues (take 1)	MD3-139
Can't Stand Your Evil Ways (tk 2)	MD3-139
The Girl I Love	MD3-139
Come Day, Go Day (tk 3)	MD3-139
Good Morning Mr. Blues	CAPR 3016
Love, Love, Love	CAPR 3016
River Side Blues	CAPR 3016
Must Have Been The Devil	CAPR 3016
Jelly Roll Baker	CAPR 3016
Trouble In Mind	CAPR 3016
Worried Life Blues	CAPR 3016
T.B. Blues	CAPR 3016
Don't You Know	CAPR 3016
Goin' Down Slow	CAPR 3016
The Skys Are Blue	CAPR 3016
Keep Your Hands Out Of My Pocket	CAPR 3016
Boots and Shoes	CAPR 3016
Sad Day in Texas	S-01
Been a Long, Long Time	TCD6001
Look Under My Bed	TCD6001
Tribute to Martin Luther King	TCD6001
Sarah Street	TCD6001
Worried Life Blues	TCD6001
Kansas City	TCD6001
Tin Pan Alley	TCD6001
5 Long Years	TCD6001
Live the Life I Love	TCD6001

Fig. 4 Continued

I Wanna Go Home	TCD6001
Can't Lose What You Ain't Never Had	TCD6001
Everything Gonna Be Alright	TCD6001
What's on Your Worried Mind?	TCD6001
Mean Old Train	TCD6001
My Baby Left Me	TCD6001
Keep Your Hand Out Of My Pocket	SEE 54
Rock Me Mamma	SEE 54
Natural Days	SEE 54
The Blues Don't Like Nobody	SEE 54
I Got A Feeling	SEE 54
T 99	SEE 54
I Came from Clarksdale	SEE 54
Meet Me In The Bottom	SEE 54
Lost Sheep In The Fold	SEE 54
Sarah Street	SEE 54
You're Gonna Need My Help	SEE 54
Country Boy	SEE 54
Pretty Girls Everywhere	SEE 54
Stirs Me Up	SEE 54
Good Looking Woman	Laserlight 17105
After Awhile	OBCCD-530-2
Dust My Broom	OBCCD-530-2
Feelin' Good	OBCCD-530-2
One More Mile To Go	OBCCD-530-2
Straighten Up Baby	OBCCD-530-2
The Blues Never Die	OBCCD-530-2
Come On	OBCCD-530-2
I Got A Feeling	OBCCD-530-2
I'm Ready	OBCCD-530-2
Must Have Been The Devil	OBCCD-530-2
	ISBN
poor country boy	0-54-59181-3
	ISBN
peoples call me lucky	0-54-59181-3
Get Your Hands Out Of My Pocket	T-2211
Lovin' You	T-2211
Sarah Street	T-2211
Who's Out There	T-2211
Mr. Jelly Roll Baker	T-2211
Nobody Knows My Troubles	T-2211

Fig. 4 Continued

One Room Country Shack	T-2211
See See Rider	T-2211
What's On Your Worried Mind	T-2211
Worried Life Blues	T-2211
You Can't Hide	T-2211
Vicksburg Blues	T-2211
Home To Mississippi	79537-2
Blues Is A Botheration	79537-2
You Said You'd Be On Time	79537-2
Blind Man	79537-2
Some Day	79537-2
Green Flowers	79537-2
Mule Kicking In My Stall	79537-2
Burning Fire	79537-2
Sometime I Wonder	79537-2
He's Got The Whole World in His Hands	79537-2
My God	79537-2
Blues Don't Like Nobody	R3 2313
't Ain't Nobody's Business	R3 2313
Popcorn Man	MCAD 11202
Brand New House	MCAD 11202
Chicago Blues	MCAD 11202
Down on Sarah Street	MCAD 11202
My Home Is On the Delta	MCAD 11202
Nobody Knows Chicago Like I Do (Party Blues)	MCAD 11202
Steel Mill Blues	MCAD 11202
T'aint Nobody's Business If I Do	MCAD 11202
My Man	MCAD 11202
Diving Duck	MCAD 11202
Nobody Knows	MCAD 11202
Heart Loaded With Trouble	MCAD 11202
Shimmy Baby	MCAD 11202
I'm A Fool	MCAD 11202
Looks Like Twins	MCAD 11202
Doctor Blues	MCAD 11202
Down To Earth	MCAD 11202
Blues for Hippies	Ex 2329
Bloody Murder	Ex 2329
My Love Depends On You	475972

Fig. 4 Continued

Walkin'	475972
It Was A Big Thing	475972
Temperature Is Rising (100.2°F)	475972
No More Doggin'	475972
Ain't Nobody's Business	475972
She Needs Some Loving	475972
I Need Some Air	475972
Someday Baby	475972
I just want a little bit	R2CD40-33
Got My Mojo Working	BTS-9006
Sellin' My Thing	BTS-9006
Moon Blues	BTS-9006
I'm A Dues Payin' Man	BTS-9006
I Wonder Why	BTS-9006
Hey Baby	BTS-9006
Make a Way	BTS-9006
Country Girl	MCAT 1014
Get On Down to the Nitty Gritty	MCAT 1014
Long Distance Call	MCAT 1014
I Got My Mojo Working	MCAT 1014
Chains of Love	MCAT 1014
My Baby (Sweet as an Apple)	MCAT 1014
I Wonder Why	MCAT 1014
My Man	MCAT 1014

Figure 5: List of Instrumental Tracks Sorted by Song Title

Song Title	Catalogue #	Instrumentation
Bird in a Cage	BTS-9006	pno. gtr., ts, bg, dr
Blues Jam	79537-2	org., b., dr.
Cow Cow Blues	MD3-139	pno.
Cryin' Time	79537-2	org., gtr. (2), b., dr.
Dig You	475972	pno., gtr. (2), b., dr.
Five Spot	CDD1G4	pno., gtr. (3), b., dr.
Great Northern Stomp	MD3-139	pno.
High Rising	TCD6001	pno., gtr, b.
Instrumental Boogie (unissued)	CCR 1003	pno., gtr.
Jack Knife	T-2211	org., gtr.
Jangle Boogie	SEE 54	pno., gtr., b., dr.
Lightnin'	OBCCD-530-2	pno., hca, gtr, b.
Marie	79537-2	pno., dr.
Otis' Blues	MD3-139	pno.
Otis In The Dark	MD3-139	pno.
S.P. Blues	79537-2	pno., dr.
Spann and Bob	MD3-139	pno., gtr.
Spann Blues	MCAD 11202	pno., gtr. (2), b., dr.
Spann's Boogie	CAPR 3016	pno..
Spann's Boogie	SEE 54	pno., sp.
Spann's Boogie Woogie	T-2211	pno.
Spann's Stomp	79537-2	pno., dr.
Stomp With Spann	MCAT 1014	pno., gtr., b., dr.
The New Boogaloo	79537-2	org., gtr. (2), b., dr.
This is the Blues	MD3-139	pno.
Three-In-One Blues	DE-626	pno.
Twisted Snake	79537-2	org., gtr. (2), b., dr.
Walking the Blues	MD3-139	pno.

Figure 6: Re-Recorded Songs

23/08/1960	Baby Child (Unissued)	CCR 1003
23/08/1960	Baby Child (take 3)	MD3-139
23/08/1960	Baby Child (take 5)	MD3-139
23/08/1960	Country Boy	MD3-139
04/05/1964	Country Boy	SEE 54
14/07/1965	poor country boy	ISBN 0-54-59181-3
23/08/1960	Beat-Up Team	MD3-139
23/08/1960	Beat-Up Team (first version)	MD3-139
23/08/1960	Worried Life Blues	MD3-139
16/10/1963	Worried Life Blues	CAPR 3016
1965	Worried Life Blues	TCD6001
1965	Worried Life Blues	T-2211
23/08/1960	It Must Have Been The Devil	MD3-139
16/10/1963	Must Have Been The Devil	CAPR 3016
21/11/1964	Must Have Been The Devil	OBCCD-530-2
23/08/1960	Evil Ways (tk 4)	MD3-139
23/08/1960	Can't Stand Your Evil Ways (tk 2)	MD3-139
23/08/1960	Come Day, Go Day (tk 2)	MD3-139
23/08/1960	Come Day, God Day (tk 3)	MD3-139
23/08/1960	My Home Is On the Delta	MD3-139
8/30/1966	My Home Is On the Delta	MCAD 11202
23/08/1960	Talkin' The blues (take 1)	MD3-139
23/08/1960	Talkin' The blues (take 3)	MD3-139
16/10/1963	Jelly Roll Baker	CAPR 3016
1965	Mr. Jelly Roll Baker	T-2211
16/10/1963	Spann's Boogie	CAPR 3016
04/05/1964	Spann's Boogie	SEE 54
1965	Spann's Boogie Woogie	T-2211
16/10/1963	Keep Your Hands Out Of My Pocket	CAPR 3016
04/05/1964	Keep Your Hand Out Of My Pocket	SEE 54
1965	Get Your Hands Out Of My Pocket	T-2211

Figure 6 Con't.

1968	Sarah Street	TCD6001
04/05/1964	Sarah Street	SEE 54
1965	Sarah Street	T-2211
8/30/1966	Down on Sarah Street	MCAD 11202
1965	What's On Your Worried Mind	T-2211
1965	What's on Your Worried Mind?	TCD6001
04/05/1964	I Got A Feeling	SEE 54
21/11/1964	I Got A Feeling	OBCCD-530-2
04/05/1964	The Blues Don't Like Nobody	SEE 54
1966	Blues Don't Like Nobody	R3 2313
1966	't Ain't Nobody's Business	R3 2313
09/01/1969	Ain't Nobody's Business	475972
8/30/1966	T'aint Nobody's Business If I Do	MCAD 11202
13/08/1969	Got My Mojo Working	BTS-9006
02/04/1970	I Got My Mojo Working	MCAT 1014
13/08/1969	I Wonder Why	BTS-9006
02/04/1970	I Wonder Why	MCAT 1014
11/20/1967	My Man	MCAD 11202
02/04/1970	My Man	MCAT 1014

Figure 7: Summary of Unobtainable Songs

Album/Matrix #	Recording Date	Song Title	Catalogue #	Album Title
7738	25/10/1954	Must Have Been The Devil	Checker 807 Chess CXMD4013 PLP6022 664 1.174 [Lps] CDRED9 CHD2-9385 House Of Blues 700 1087000-2, 1280-2 MCA 3805962 Roots RTS33036 [CD5]	
8186	Jul-56	I'm In Love With You Baby	Chess LP6022 [LP] CDGIFT2 CDRED9 CDRED12 CHD2-9385 Charly CDCD1050 (Cds) GCH8108	Va: Incredible Chess CD VA: Vintage Blues Best of the Blues v. 2 VA: Blues Piano Greats VA: Kings of the Blues Knights of the Keyboard
Otis Spann: Newport Jazz Fest.	03/07/1960	Boogie Woogie Slow Blues Jump Blues St. Louis Blues Had My Fun	JSP1070 Charly CDR86	Otis Spann: Rarest Recordings Muddy Waters & Otis Spann Live at Newport - Charly R&B Masters, Vol. 6
Otis Spann: American Folk Blues Fest.	13/10/1963	Going Down Slow	Evidence ecd 26100	VA American Folk Blues Festival

Figure 7 Con't.

Otis Spann/Muddy Waters	1963	What's Getting Wrong With Me	Black Bear 902	Muddy waters and his blues band, rare live recordings v.1
		Everything Gonna Be Alright	JSP 1070	(JSP) Otis Spann: rarest recordings
		Love Me Or Leave Me		
		Why Did She Have To Go		
		Spann Boogie		
		Why Should I Cry		
Otis Spann/Muddy Waters	1963	The Blues Ain't Nothin'	Black Bear 9001 JSP 1056	(Black Bear) Muddy waters and his blues band, rare live recordings v.2
		T99		(JSP) Blues Piano Legends
		Built Up From the Ground	Black Bear 903	Muddy waters and his blues band, rare live recordings v.3
Otis Spann	04/05/1964	I Got A Gal	Black Magic 9004	
		Nobody Knows		
		Mojo Rock 'n' Roll		
		I'd Rather Be the Devil		
Otis Spann	12/05/1964	Meet Me in the Bottom	Armando Curcio Editore SR84 (LP)	
		Chicago Blues		
		Spann's Boogie		
Otis Spann (45)	Prob. 1964	t99	JOB 1111	
		Love (inst)		
Otis Spann	08/04/1968	A Tribute to	Bullseye Blues B89530	Rare Chicago Blues 1962-1968
		Martin Luther King		
		Hotel Lorraine	Roots TR1005	Rare Gems

Figure 7 Con't.

Otis Spann	10/06/1968	Can't Do Me No Good	Blue Horizon (UK) 57-3 142 PR37 CBS 66278 [LP's] Columbia 488992-2 [CD]
Otis Spann	mid-april/69	Where is My Wife You're Going To Miss Me When I'm Gone I'm a Bad Boy Going Back Home	Spivey Lp1013 The Everlasting Blues vs. Otis Spann
Otis Spann	09/04/1969	If I Could Hear My mother I'm Accused Five Long Years Let's Look After Each Other Help Me Somebody Vicksburg Blues	Spivey Lp1017 Spivey Lp1031 Spivey Lp1031 Spivey Lp1031 Spivey Lp1031 Spivey Lp1031
	10/04/1969		Spivey Lp1031 Spivey's Blues Showcase Up In The Queen's Pad

CHAPTER TWO

BIOGRAPHY

With the exception of his dates of birth and death, there is little consensus about other events in Otis Spann's life. Born one of five children in Jackson, Hinds County, Mississippi on March 21, 1930, Paul Oliver writes that Spann's "background was characteristic of any negro (*sic*) boy in that part of the South" (Balfour 2000: 1; Harris 1979: 478; Oliver 1984: 204).^{1,2} He further explains that during the period in which Spann grew up in Jackson, the black and white communities were segregated, resulting in a limited number of resources being made available to the black community, at large. With few other options at hand, most social activities were centred around the church, theatre, house parties, and juke joint (1984: 204). Although the extent to which the church was a part of Spann's life is not clear, it is known that he was playing in juke joints by the age of 14 (*Otis Spann*: par. 1).³ Nevertheless, how it was that he came to be interested in or learned to play the blues is uncertain.

¹ Clearly, statements such as this one, which suggest that the 'black experience' can be generalized into a common understanding, are problematic. To some credit, in current republications of his work, Oliver has chosen to revise the nomenclature so that he refers to the black community as black, rather than negro (Oliver 1990: xxii).

² While the general understanding is that Spann was born in Jackson, Paul Oliver writes that he was born in Belzoni (Oliver 1984: 204). Aside from a brief mention of his brother and sister in the song "I Came from Clarksdale" on *The Blues of Otis Spann*, little else is known of Spann's siblings:

My brother's in Little Rock : I got a sister built up from the ground
 Yes I got a little bitty brother Lord now : I got a sister built up from the ground
 I've got a brother don't worry : about the [sun] going down (*watch out brother*)

³ According to Sheldon Harris in *Blues Who's Who*, Spann frequently played piano in his father's church; however, further information is not available (Harris 1979: 478).

Generally, it is agreed that Spann was born into a “musical” family; however, his lineage remains the topic of some debate.⁴ In his book *Six Blues Roots Pianists*, Eric Kriss writes that “by a bluesman’s standards, Otis Spann came from a distinguished musical family in Mississippi” (Kriss 1973: 80).⁵ He further explains that according to pianist Eurreal Wilford “Little Brother” Montgomery, Spann’s father was blues legend Friday Ford (Kriss 1973: 80).⁶ Regrettably, Kriss fails to clearly say where he received this information. One can speculate, however, that it was taken from Karl Gert zur Heide’s biography on Little Brother, *Deep South Piano*. In this book, Little Brother claims that not only was Friday Ford Spann’s father, but that Spann’s real name was Otis Ford.⁷ Little Brother goes on to explain that Ford was the biological father of Spann, and that Frank Euston Spann (the man that Otis called father) actually married his mother when Otis was quite old—albeit, Otis’ age is not specified (Gert zur Heide 1970: 83).⁸ However, it seems appropriate to mention that Little Brother, like Otis, occasionally altered stories when the circumstances would allow for it (W. Westcott, pers. comm.).

⁴ In his anthology of liner notes entitled *Conversation with the Blues*, Paul Oliver writes that “[Spann’s] parents were cotton farmers and he had to work in the fields at an early age” (1997: 204). Oliver’s understanding of Spann’s background seems unlikely as it is not offered anywhere else.

⁵ Clearly, phrases such as this one, which suggest that a person’s/group’s/culture’s standards are less evolved than another’s are problematic. It is not this author’s intention to subscribe to this belief or discuss specifics at-length. However, it is worth mentioning that much of what has been written about the blues narrative is cluttered with stereotypes and ethnocentricities.

⁶ Little is known about Friday Ford. Apparently he was a local piano player who was born in Belzoni, Mississippi and died around 1940 (Gurt zur Heide 1970: 68). There is some debate as to whether it was he, Little Brother Montgomery, Delcho Roberts, Lee Green, or Willie ‘The Lion’ Smith that composed the “Forty Fours” (a.k.a. “Vicksburg Blues”), which is a staple of the blues piano tradition.

⁷ “Friday Ford is Otis Spann’s father. Frank Euston Spann – Old Man Spann married Otis’s mother when Otis was quite old. His real name is Otis Ford” (Gurt zur Heide 1970: 83).

⁸ The reasons why Little Brother would claim that Ford was the father of Spann are not entirely understood. However, for some possibilities, see: Adityanjee, Kay, and Newmark March/April 1999; Baker 1983; Bernet Sept. 1993; Boillet and Szoke 1999; Bok 1979; Ekman 1996; Hirstein 2005; Kagan, Leichtman, and Schacter 1995; Sullivan 2001.

Although it seems unlikely, it is possible that Kriss misinterpreted him. For instance, Paul Oliver claims that in an interview he had conducted, Spann referred to Ford as his ‘daddy’; however, he felt that this term was used as a metaphorical expression to explain that it was Ford who inspired Spann to play the piano (Oliver 1984: 204-205).

With no concrete evidence to support Little Brother’s claims, it seems important to note that in her biography of Muddy Waters, Sandra B. Tooze recounts that Otis’ father, Frank, was a preacher who also played the piano. She further claims that his mother, Josphine Erby, was a guitarist and singer who had performed with Bessie Smith and Memphis Minnie (1997: 108).⁹ However, with the exception of two known interviews with Spann, conducted by Rick Milne for *Blues Unlimited*, and with Peter Hatch, there is little information with which to follow-up (Rowe 2000: xiv; Milne 1971: 20-21).¹⁰ In the interview with Peter Hatch, Spann claimed that his mother played on Minnie’s *Looking the World Over* (Okeh 6707). Unless an unknown recording of the song exists, this seems highly unlikely; the liner notes give credit to musicians Memphis Minnie (vcl/gtr), Little Son Joe (gtr), and unknown (b). Moreover, the track was recorded December 12, 1941, which would have made Spann 11 years old (Minnie and Lawler 2001).¹¹ As will be discussed below, this was many years after Erby was known to have become very religious, and would have found it sacrilegious to play blues

⁹ Bill McCulloch and Barry Lee Pearson write that while Josephine Erby did play blues guitar at one time, she eventually renounced the blues as devil’s music (McCulloch and Pearson 1999: par. 1).

¹⁰ Unfortunately, Bill Rowe did not cite any further information about Peter Hatch; further information could not be located.

¹¹ To date, only one Okeh Records discography has been completed. Although the work by Ross Laird and Brian Rust is to be commended, it only includes Okeh’s recorded output during the years of 1918-1934 (Laird and Rust 2004). Further listings of Minnie’s complete recording sessions could not be found.

(Minnie and Lawler 1991; Rowe 2000: xiv).¹² Thus, the extent to which Erby performed with Smith and Minnie is unknown; likewise, the dates and venues are also not listed.¹³

Despite the discrepancies among stories, they all tend to suggest that Spann came from a religious upbringing.¹⁴ Although little is known of his early home life, as indicated above, Spann's father Frank was a preacher (Harris 1979: 478; Tooze 1997: 108). His mother was also known to be strictly religious; so much that she refused to let her son play anything but sacred music on the piano. Interestingly, however, it seems that Frank was aware of Spann's interest in the blues, encouraged his development in music, and eventually purchased a piano for their home.¹⁵ Because Josephine did not want her son to play secular music, Otis would restrain his urge to practice blues until his parents would leave for their customary Saturday shopping excursions (Oliver 1984: 204-205).¹⁶

¹² Spann also informed Rick Milne that he had originally recorded on this track; however, as Bill Rowe points out, there is no piano on this track; even if there were, Spann would have only been 11 years old at the time of the recording (Milne 1971: 21; Rowe 2000: vii).

¹³ "My mother made a record with Memphis Minnie...Josephine Spann...she was a guitar player. My Father Frank House Spann played piano...they both dead now" (Milne 1971: 21).

¹⁴ While it is most likely true that Spann was raised in a religious family, it is also not unusual, or surprising. It seems common for blues musicians to recount narratives that see them raised as "Christians" only to later have them "fall away from the church" and then return at a much later stage in their life.

¹⁵ According to Sheldon Harris in *Blues Who's Who*, Spann played piano for services at his father's church (1979: 478).

¹⁶ In an interview Spann recalled the moment that his mother discovered him playing the blues:
 ...That Sat'dy mornin' my mother and daddy went to town from the country and that was the only time they'd go to town. Well, I locked the house up—I wanted no one but myself in the house, and I started to playin' the blues. But my mother forgot her pocket book and she had to come back and get her pocket book before she got to town. And when she come back to the house, well she unlocked the door and I was playin' the blues. She went out and told father, say "You know what! You know Otis is playing the blues!" My father say, "Well that's so, he's playin' the blues, let him play the blues". And my father kept me up for three night playin' the blues (Oliver 1997: 42-43)!

Interestingly, in "Talkin' The Blues (take 1)" Spann says that it was his *mother* who bought his piano (Humphrey 1992: 4).

This leads to questions surrounding how and when Spann became interested in the piano. In a 1960 interview with Paul Oliver, he acknowledged Ford as inspiring him to play piano at the age of eight, and inadvertently acting as his first teacher:

...he used to take me and put me across his knee and tell me, he says 'The reason you right here at the piano, 'cause I'm trying to make you play.' But I couldn't because I was too young and my fingers wasn't developed. After they got developed it were too late because he were dead and gone, but I didn't forget what he taught me...I had it in my head. So that's how I picked it up and played it behind him (Oliver 1997: 42) .

In another account, Little Brother Montgomery claims that he and his brother Joe taught Spann to play when he was about nine or ten years old (Gert zur Heide 1970: 52). It is not clear if Little Brother claimed to be Spann's first teacher, or simply *a* teacher of Spann. However, Eric Kriss points out that in his interviews with Spann, Spann stated that he did not meet Little Brother until he was ten years old; a few years after he had begun to play the piano (1973: 80). Interestingly, in another short biography, Keith Shadwick makes no mention of Little Brother's influence as a teacher of Spann. Instead, he writes that Otis learned to play piano by watching his father play, and teaching himself everything that he needed to know (2001: 631).¹⁷ However, because Shadwick fails to name Spann's father, it is unclear whether he believes that it was Friday Ford or Frank Spann who taught him to play.

While Spann's lineage, his influences and the way in which he developed his own style remains inconclusive, it seems clear that he was influenced by older musicians, including: his father, Little Brother Montgomery and Friday Ford. Nonetheless, the

¹⁷ Shadwick does not name who he believes Spann's father to be. It is possible that he is referring to Ford. Problematically, he also does not cite his sources; they may be less than credible.

precise role that each of them played in Spann's development is unknown. Ultimately, it is most important to remember that he is a 'descendant' of influential (blues) pianists. While the exact age that he learned to play the piano, or took 'lessons' will probably never be known, the importance that the juke joint (a.k.a. "honkey tonk", or "barrel house") and local vaudeville performances played in his development and career is not in doubt.¹⁸ Again, however, the contradictory information given by Spann in interviews creates some uncertainty around the age at which he began to play in local venues.

In an interview granted to Peter Guralnick right before Spann's death, Spann stated that in 1938, at the age of eight, his career was kick-started when he won a local talent contest at the Alamo Theatre. He not only won a \$25 prize playing Bessie Smith's "Backwater Blues", but he soon became a regular at the Alamo, where he would play for the theatre's stage shows: "Mr. Alamo, he used to send for me, you know, to play for the vaudevilles. Man, I had a little tuxedo and hat, it was really something" (Guralnick 1999b: 289-290; Russell and Slaven 1994: 375). Sheldon Harris writes that within the same year, Spann frequently worked with Johnny Jones at local house parties within in the Jackson area (Harris 1979: 478). Problematically, however, when compared with earlier accounts of his lessons with Friday Ford, it seems highly unlikely that Spann was

¹⁸ In an introduction to his recording of "Peoples Call Me Lucky" on Paul Oliver's *Conversation with the Blues*, Spann tells a story in which he defines the importance of the "honky tonk", or the juke, and the "barrel house":

Within the "honky tonk", people would sit down at the piano and start "Barrel Housin"...it mean storeporchin' and storeporchin' mean one man be playin' a piano. One man be playin' the piano and when he started playin' he done 'I just lost all his money at the gamblin' table; I don't have enough money to get in the gamblin' game'. And so, that's what I'd call 'Barrel Housin'. And so, after he lose all his money—wasn't nobody to let him have more money to gamble with—he sat down to the piano [and] he started playin' ("Only Places They Can Go" in Oliver 1997)

playing in clubs at the age of eight. In his recollections, Spann claims that his hands were too small to play the piano at that point in time; however, in retelling the story of the Alamo theatre, he claims to have won a contest at the same age. Again, there is no doubt that Spann frequently played at local establishments; further, without any evidence to the contrary, he most likely did win a contest at the Alamo Theatre. It seems highly unlikely that this occurred at the age of eight—it most likely happened at a later part of his life. Ultimately, however, the exact age that Spann began his career is not overly significant—although, all narratives agree that he was playing by the age of 10, nonetheless. It is most important to remember that at a very young age, Spann eagerly tapped into the opportunities that were available to him. The influences of these opportunities (juke joint, theatre, house parties, and church), along with the friendship and help of older, established musicians were pivotal in developing his musicianship and vocal skills—his “sound”.

Like the earlier period of Spann’s life, the chronology and accuracy of events occurring in the next few years remains confused by his tendency to give conflicting information in interviews. Sheldon Harris writes that throughout the mid-1940s, Spann attended school at Campbell Jr. Collegiate (Jackson), worked outside music as a professional football player for the Bells Team, and was active as a Golden gloves boxer who later turned professional (Harris 1979: 478).¹⁹ Alan Balfour further says that during this time,

¹⁹ In his liner notes to *Good Morning Mr. Blues*, John Koenig writes: “Jimmy Rogers, who met Spann in 1947 or 1948 in Chicago, doubts that these reports are true and attributes them to Spann’s proclivity for making up stories. ‘He was too little [to be a boxer or football player]. He was just a guy learning how to play the blues’, says Rogers” (Koenig 1996: 2).

Spann claimed to have been studying to become a doctor (Balfour 2000: vii). However, with no evidence to support these claims, they seem highly unlikely.²⁰

From the numerous stories that he has told, it seems most probable that during this period of his life, Spann met his first wife, Olga Marie (maiden name unknown), with whom he had three children.^{21, 22} It also seems likely that he frequently played in the Jackson-area at local juke joints, bars, house parties and clubs until 1947, when his mother died (Balfour 2000: vii; Harris 1979: 478; Humphrey 1992: 4). It was sometime after this period that he moved to Chicago.

Given the contradictory accounts of Spann's early and teenage life, it is not surprising that "the" story of how he came to live in Chicago remains inconclusive. In one story, Spann claims to have enlisted in the army at the age of 16, where he served for

²⁰ It is probable that Spann attended school. Unfortunately, Campbell Jr. Collegiate is no longer in existence. It is possible that the state Dept of Archives and History hold further information about Spann's educational background (H.A. Jones, pers. comm.).

²¹ It is not entirely clear whether Spann's first wife's name was Olga or Ola. Balfour lists her name as Olga, whereas Harris refers to her as Ola (Harris: 478). Further, except for a brief mention of her in the 1965 recording of "Sarah Street" on *Chicago Blues* in which Spann sings "Sweet Marie : know that woman she's good to me" and "Lord, Lord, Lord...Ola Marie : know the girl, she's good to me", little else is known of Ola Marie (Spann 1966). Harris lists that they were married in the mid-40s and that they had three children; however, further information could not be found (1979: 478). Speculatively-speaking, Jimmy Rogers' (Waters' guitarist) description of Spann may offer some insight into the reasons behind the cessation of their marriage:

A lot of the time he didn't have any place to stay. He'd stay one or two days with a woman—promise her things, but they wouldn't be true and then she'd throw him out. As soon as we'd get off work, he'd be at somebody's house. We'd scold him and try to straighten him out, but he kept to his ways. He was an excellent blues piano player, though—and a nice guy (Koenig 1996: 5)

²² Little is known about Spann's children. In his liner notes to *Last Call: Live at the Boston Teaparty—April 2nd, 1970*, Peter Malick writes: "Spann is survived by his two daughters: Brenda Spann and Violet Howard. This record is dedicated to them and to Daughter in Law Elizabeth Spann, as well as Spann's Grandchildren and Great Grandchildren. I know that Brenda & Violet share certain knowledge with me: that Otis has been watching over us and that we'll see him again someday" (Malick 2000: 3). Alan Balfour adds that Spann's son died at the age of 40; however, no other information, including his name is given (2000: xiii).

exactly 5 years, 7 months and 11 days. He apparently spent the majority of his army time being stationed in Germany and Japan, and was eventually promoted to the rank of second lieutenant by the time of his discharge in 1951 (age 21). In this version of the story, Spann maintains that after being discharged, he directly joined Muddy Waters' band and relocated to Chicago (Balfour 2000: vii; Kriss 1973: 80).²³ Although this story is interesting and remotely plausible, research by Alan Balfour suggests that there was not enough proof to render it believable. Although Spann's death certificate states that he served in Korea, Balfour discovered that such details are usually supplied by relatives, and are not verified by the registering authorities. He also found that the Personnel Records Centre of the U.S. Army National Archives were unable to locate Spann as ever having been a serviceman (Balfour 2000: vii).

In another story, Spann claimed to have specifically left Jackson at the age of 17 (1947) to join Muddy Waters' band (Broven 1971: 19; Shadwick 2001: 631).²⁴ However, Paul Oliver writes that when Otis' mother died, his father was unable to care for him in the way that he wanted (Oliver 1984: 205). He, therefore, sent Otis to live with relatives in Chicago. Although this scenario seems most likely, further information on the relatives that Spann lived with could not be found.

Not surprisingly, Spann's early days in Chicago also remain unclear. In his liner notes to *Chicago Blues*, Pete Welding writes that upon his arrival in the 'Windy City', Spann quickly sought out, and was lucky enough to receive 'lessons' from a pianist that

²³ The year that Spann claimed to be discharged from the army remains unclear. Balfour states that it was in 1951, and Kriss writes that it was in 1952.

²⁴ Pete Welding lists 1946 as the year that Spann went to Chicago (Welding 1965b: par. 5).

he greatly admired—Big Maceo Merriweather (Welding 1965b: par. 5). Their meeting proved to be invaluable for Spann, as he clearly impressed Merriweather. Following a stroke that left Merriweather paralysed on his left side, Spann would sometimes sub in for him at engagements (Koenig 1996: 3-4; Tooze 1997: 109). It is even rumoured that Spann would play Maceo's left hand on recording sessions during the years directly proceeding his death (Welding 1965b: pars. 3-5). It seems obvious, however, that any income he would have generated from filling in for Merriweather would not have been substantial. Therefore, to 'make ends meet', Spann claims that he worked a day job as a plasterer and would spend his evenings "gigging" at local clubs (Oliver 1984: 205).

Although he did not specify the names of the clubs where he was working, it is known that he formed his own group, with harpist Forrest City Joe and drummer Francis Clay, to work at the Tick Tock Lounge at 37th and State (Harris 1979: 478; Rowe 1975: 145; Russell and Slaven 1994: 375).²⁵

Despite Spann's good fortune in his association with Merriweather, Jimmy Rogers' recollection of this period suggests Spann's life was not without its problems. He recalls that during this period, Spann was homeless, and sleeping in cars on the West side of the city until Roger's brought this to the attention of Muddy Waters (Balfour 2000: viii). To add credibility to Rogers' account, pianist Sunnyland Slim gave a similar description in an interview with Eric Kriss: "Spann, he used to sleep in my Cadillac when he first come to Chicago...He would be in my car sleeping—summertime" (1973: 80). Taking into account all stories, Balfour suggests that it is most likely that Spann spent his

²⁵ "Harp" refers to the blues harp, or harmonica.

early time in Chicago hustling for jobs with such musicians as Morris Pejoe, and then finally joined Waters in 1952 (Balfour 2000: viii). Again, Sunnyland's recollections seem to make Balfour's deduction the most logical: "I know at first Spann had a little job, and he stayed around there about two, three weeks. Otis Spann, he got to be bad with piano. I went to hear him, always sitting at the piano, with his voice—real good. And that's when Muddy (Waters) stole him" (Kriss 1973: 80).²⁶

While it may be an exaggeration to assert that Waters "stole" Spann, how he and Spann came to work together is not exactly known. Alan Balfour lists three potential ways in which they came to meet: Spann auditioned for and was hired by Muddy in 1947; Spann may have first been a member of Morris Pejoe's band and left to join Muddy in 1952; or Muddy asked Spann to replace Big Maceo Merriweather on club dates after Merriweather suffered a stroke in 1946, and eventually became a permanent member of Muddy's band in 1953 (Balfour 2000: vii).²⁷ However, because it is not known how Spann came to join Muddy's band, the events leading up to this point are not entirely clear either.

²⁶ Obviously, Spann's story is much more appealing than those of his colleagues, whose stories seem more likely. Further, while it is not the intention to discuss this here, it does speak to the social conditions that faced black Americans in Chicago at the time. It seems likely that Spann was not proud of the realities of his life. With this in mind, it is understandable that he would have glossed over this part of his life when giving interviews.

²⁷ Guitarist Jody Williams recounts that in his early career, he played with Spann. Williams' story suggests that Spann was working with Muddy before he officially joined the Waters ensemble: "There was a harmonica player we called Pot; his name was Henry Strong. He was Muddy Waters; harmonica player, but we all used to play together—me on the guitar, Otis Spann on the piano, Pot on the harp, and another harmonica player we had occasionally who was Little Walter's uncle. All four of us had a flat together at 38th and Wabash, and in those days we played at the Tick Tock Lounge. And little by little, the band started to scatter. Otis Spann, he went with Muddy Waters, and you're not gonna find a piano player like Otis Spann. But at one time we all played together and then we gave it up" (Birnbaum 2000: 206). Regrettably, no further information could be found to confirm the credibility of Williams' story.

No matter how the two came to meet, Sandra B. Tooze suggests that Spann's and Waters' styles did not fuse together easily, and that Otis initially had to work hard at adjusting his style to Muddy's (Tooze 1997: 109).²⁸ In an interview with Peter Guralnick, Waters recounted stories of the two friends driving around the city throughout the night discussing how Spann's style could better work with Muddy's: "[Spann] used to come to my house and park in front of the door with a bottle of whiskey, and I'd sit there and teach this man, tell him exactly what to do with the piano when I was singing the blues" (quoted in Tooze 1997: 109; Guralnick 1971).

In the end, it is clear that the hard work that Spann and Waters put into their sound eventually paid off. Not only has it been said that they were in their best forms when playing together, but they also retained a friendship that lasted until Spann's death.²⁹ In fact, their friendship was so close that they often referred to each other as "brother" (Oliver 1984: 205).³⁰ It seems worth mentioning, however, that subsequent biographers mistook their term of endearment as literal—in several biographies, Spann

²⁸ In an interview with Peter Guralnick, Waters explained the difficult nature of his music, and how Spann's ability to "keep up" made him an exceptional musician:

See, my blues is not as easy to play as most people think they are... 'Cause here, this is it. The average man used to playing ordinary twelve-bar blues, but me, I makes my blues in different numbers, sometimes thirteen, fifteen, fourteen, you know, just the way I feel. So a man playing with me gotta follow me, don't follow hisself. Well, see Spann, that's the way he was. If you playing blues, the man can play with you. He don't care what kind of time you break, he can break it with you. That's a man who was raised singing the blues, he was raised in Mississippi and he *knows* the blues (Guralnick 1999b: 291).

²⁹ Sandra B. Tooze writes, "For Leonard Chess's son Marshall who grew up in the Chess studios, the success of the Waters-Spann pairing was grounded in the shared sensibility to the music: 'Otis Spann *felt* the blues, boy. He locked in with Muddy Waters. They both felt the blues in the same way...and I think together they were greater than each one was as an individual musically'" (quoted in Tooze 1997: 110; *Sweet Home Chicago* 1993).

³⁰ According to Jimmy Rogers "[t]hat was something Otis started and Muddy picked up on it to keep Otis going" (Koenig 1996: 4).

and Waters are noted as being half-brothers. However, in an interview with Jim O’Neal, Muddy later explained that the expression was simply a term of endearment: “Otis Spann, that was my mainline man. We went for like brothers, but we wasn’t brothers” (Russell and Slaven 1994: 375). This would not be out of the ordinary; after all, they did share a close musical relationship for over 15 years. They also shared a close personal friendship during this time as well—so much that Spann and his family lived in Waters’ basement.³¹

Spann’s first studio recording was with Waters at the Universal Recording Studios in Chicago on Sept 24, 1953. The session, which was recorded for Chess Records, included Walter Horn (harmonica), Jimmy Rogers (a.k.a. James A Lange, guitar), Elga Edmonds (drums), and Spann (piano). Together, with Waters, they recorded four tracks in total: “Blow Wind, Blow” (U 7551), “Mad Love (I Want You To Love Me)” (U 7552), “Too Deep Blues” (U7553), and “Tell Me How” (U7553A). Although this was Waters’ first recording session that featured piano, it was clear from the onset that Spann was the perfect replacement for Merriweather in Waters’ configuration. Mike Rowe writes that, much like Merriweather,

...Otis was a tower of strength. Never obtrusive (in fact Spann believed the harmonica to be the most important instrument), he was the perfect accompanist and ensemble player and every note he played seemed just right. By this time the piano’s role had dwindled to that of a percussion instrument and Spann’s contribution was a magnificently rolling bass or,

³¹ Paul Oliver recounts that during his time interviewing Waters, Waters insisted that he stay with him. In an article for *Living Blues*, Oliver recounts some of his experience:

Through them we had a continuous blues session for days on end in St. Louis Jimmy’s room, at which Roosevelt Sykes, Little Brother Montgomery, Sunnyland Slim, Otis Spann, Robert Lockwood, Jump Jackson, Little Walter, Jimmy Cotton and the rest of the band with Jimmy Oden and Muddy himself of course continually dropping in to play, talk and drink (Oliver 1971: 11).

in the band passages, crashing treble work which perfectly fitted the new sound of the city (Rowe 1975: 145).

It is, therefore, not surprising that the Chess brothers, Leonard and Phil, quickly recognized his talents.

Following Spann's inaugural recording with Waters, he was soon hired by Chess Records as a house pianist. As Guralnick writes, "Otis was the ideal accompanist because he always seemed to sense just what to put in and what to leave out, and he never did anything less than what was required" (1999b: 292). During his time with the record company, he accompanied such artists such as: Billy Boy Arnold, Chuck Berry, the Coronets, Bo Diddley, Lowell Fulson, Sonny Boy Williamson, Howlin' Wolf, Jimmy Rogers, Little Walter, and Junior Wells (Balfour 2000: viii, 1-30; Dahl 1995: 6 - 7).

Considering that Spann was quickly garnering acclaim as a true disciple of Merriweather, both as a singer and as a pianist, it seems surprising that the Chess brothers failed to promote him as a singer to any great degree. There were some exceptions, which included the 1954 release of "It Must Have Been The Devil"/ "Five Spot" (featuring guitarists B.B. King and Robert Jr. Lockwood, harpist George Smith, bassist Willie Dixon, and drummer Fred Below), and the 1956 recordings "I'm Leaving You" and "I'm In Love With".³² Unfortunately, the 1956 recordings remained unreleased until 1986 when they were included on a compilation entitled "Piano-ology", released on the Japanese label P-Vine Records (Dahl 1995: 6-7; Balfour 2000: viii, 15). Nonetheless,

³² Although the title of this song seems incomplete, Bill Rowe's discography lists it as "I'm In Love With" (Rowe: 15)

Spann's importance as a piano player was becoming established and recognized by fellow musicians, the recording public, and buying public.

Further evidence of Spann's rising success came in the fall of 1958 when he was the only band member to be asked by Muddy to tour England with him as part of the Leeds Triennial Music Festival. At this time, Spann was virtually unheard of in England—so much that his name was misspelled as “Stann” in the official tour programme. However he began to generate some interest when rumours began to circulate that Waters' “unknown” pianist may have been the son of the old boogie pianist Charlie Spand (Balfour 2000: viii; Oliver 1984: 204). Unfortunately, however, the overall experience of the tour was overshadowed by fact that Waters and Spann were inappropriately paired with Chris Barber's Dixieland Jazz Band for the duration of the tour.³³ First, this ‘new’ and ‘harsh’ electrified style of music was paired with a traditional (‘friendly’) New Orleans Dixieland style of jazz. Second, Waters' electric-blues style had been introduced to an unsuspecting audience. Therefore, it does not seem surprising that, in the words of Mark A. Humphrey, Waters' performance resulted in a “classic textbook case of culture shock” (Humphrey 1992: 5). With some sarcasm, Muddy ironically noted that he had finally achieved success overseas, as he had made the headlines of the local paper; unfortunately, the caption read: “screaming guitar and howling piano” (Humphrey 1992: 5). While he seemed to be of the opinion that negative

³³ In an interview with Sandra B. Tooze, Chris Barber recounts Muddy's experience at the Leeds Festival: “[Muddy's] agent put [Muddy and Otis] on with a band who were kind of a semi middle-period modern kind of jazz outfit who didn't really know blues from Chilean music” (Tooze 1997: 164).

press was better than no press, he was aware that he had more work to do if his music was to become recognizable to, let alone accepted by, a more widespread audience.

Luckily, the spectators at the 1960 Newport Jazz Festival were more receptive to the music of Muddy and Otis; Muddy's band was a favourite at the event. Unfortunately, the festival, which was emceed by Langston Hughes, was overshadowed by the looming rumour that the 1960 festival would be the last due to rioting that had taken place in Newport (Rhode Island) during the summer.³⁴ In hearing of the possibility, Hughes was quickly inspired to write lyrics, on the back of a Western Union telegram, to "Goodbye Newport Blues"—the song, featuring Spann's vocals, became his first significant exposure to a largely white American audience (Humphrey 1992: 5). It is most likely no coincidence that one month later Spann would embark on his first solo recording.

On August 23, 1960, with Robert Jr. Lockwood (vocals, guitar) and St. Louis Jimmy (vocals) to back him up, Spann went into the Candid Records studio (New York) to record what would later become the first two of his solo albums. Of the recordings, Nat Hentoff recalled,

Otis was the easiest musician to record that I've ever known. He had his stuff so totally and deeply together. We could have I suppose done four albums, but we did two. I think everything was one take. If there was something that wasn't one take, it's because the engineer goofed, not him. He had enormous spirit (quoted in Humphrey 1992: 3).

The first LP, entitled *Otis Spann is the Blues*, was released in 1961, and was mainly marketed towards the jazz buying public (Balfour 2000: ix; Humphrey 1992: 3).

³⁴ Hughes, Langston (01/01/1902 – 05/22/67): Black writer and political activist, who wrote short stories, novels, plays, lyric poetry, ballads, translations, essays, and film scripts (Martinson 2000: 116-127).

Although the album was clearly marketed to the wrong demographic, it is no surprise that many critics rank Spann's Candid recordings as the best of his solo projects (Balfour 2000: ix; Humphrey 1992: 2). Of this recording, David Lands writes, "The plaintive voice of Spann embraced the blues with a poignancy that relatively few performers before or since have managed to do. His delicate tinkling and apposite left hand rumblings supported his vocals in a balanced mélange" (Lands 1992: 34). Alan Balfour adds that, "[the candid recordings] were possibly Spann's most personal venture, [which] combin[ed] semi-autobiographical songs with matchless solos in the vein of his mentor, Maceo Merriweather" (Balfour 2000: ix). Quickly garnering acclaim for this potential as a solo artist, Spann was immediately scheduled to release the second album from the recording session. However, in 1962, Candid 'folded' and the material on what was to be called *Walkin' the Blues* remained unheard until it was released on the Barnaby label in 1971 (2000: ix).

Although the relative success of his first solo session could have been the perfect opportunity to break away from Waters and pursue a career as a bandleader and/or solo performer, Willie Dixon explained that for the most part, Spann did not have the desire to be a bandleader: "[Spann] just wanted to be a good sideman, and once in a while get a chance to do his thing. He felt like the front man had too much responsibility" (quoted in Humphrey 1992: 5). To reinforce his decision, Spann was well-aware that the relative

success of an album did not ensure profitability and/or fame.³⁵ Thus, while continuing to play solo ‘gigs’ at such venues as Smitty’s Corner (corner of 35th and Indiana, Chicago), he also played as a member of Waters’ ensemble, with documented performances at such venues as Carnegie Hall, NYC (May 13, 1961), and the Copa Cabana Club, Manhattan (1963) (Harris 1979: 478).³⁶

That year (September – October 1963), Spann toured with Waters as part of the American Folk Blues Festival. Organized by the German promotion team of Lippmann and Rau, with support from pianist Memphis Slim, the line-up included big names, such as: Big Joe Williams, Sonny Boy Williamson, Lonnie, Johnson, Victoria Spivey, Willie Dixon, guitarist Matt “guitar” Murphy and drummer Billy Stepney. The festival toured 17 European cities, including Brussels, Heilbronn, Oberhausen, Strasbourg, Frankfurt-Hoeschst, Bremen, Baden-Baden, Paris, and Copenhagen (Balfour 2000: 42-43; Tooze 1997: 192).

At least six recording sessions of the festival took place—in Heilbronn, Frankfurt-Hoeschst, Oberhausen, Bremen (3)—and were released on disc (Balfour 2000: 42-44; Tooze 1997: 192). Of particular interest was the recording that took place on Sunday,

³⁵ In an interview with Peter Guralnick, Spann inadvertently addressed the financial unpredictability for a recording musician when he discussed the circumstances surrounding Little Walter’s departure from Waters’ ensemble:

Little Walter broke that up when he made “Juke.” See, we were down in Louisiana, and Little Walter had made it, but it hadn’t been released. So he heard it on the radio one day, next thing you look up and Walter was gone. See you get a record out, you figure, well, now I got something, now I can make it. But that’s wrong, that record may go no further than across the street (Guralnick 1999b: 290).

³⁶ Waters performed at Carnegie Hall five times: April 3, 1959 (as part of *Folksong: '59*), May 13, 1961 (*Blues at Carnegie Hall*), June 17 & 19, 1965 (*The Evolution of Funk*), March 4, 1973 (*Blues Variations*); Spann was present at the first four (Tooze 1997: 169, 179, 206, 241).

October 13th, 1963 featuring Spann singing “Had My Fun”. The recording, later released on Fontana (Netherlands), was Spann’s first vocal side released on a European label. Three days later, on October 16, Spann recorded his first European solo album, later released as *Good Morning Mr. Blues*, while in Copenhagen for Storyville.³⁷ It was evident that he was beginning to make a name for himself in Europe.

Six months later (April 1964), Spann (with Waters) was invited to return to Britain as part of the *American Folk, Blues and Gospel Caravan*. Promoted by the Harold Davidson Organization, the Caravan boasted an impressive line-up, including: Sonny Terry & Brownie McGhee, Muddy Waters, Sister Rosetta Tharpe, Mississippi John Hurt, Rev. Gary Davis, and Cousin Joe Pleasants. The tour included 11 concerts in total, and venues included halls in: Bristol, Portsmouth, Liverpool, Birmingham, Hammersmith, Leichester, Sheffield, Manchester, London, Croydon and Brighton (Balfour 2000: 50).

Taking advantage of the perfect recording opportunity, British producer Mike Vernon organised and recorded a session for Decca in the middle of the tour. In, perhaps, the interest of furthering the blues revival movement, or to increase the marketability of the blues at the time, the session combined the talents of local British musicians Eric Clapton (Eric Patrick Clapp) and James “Jimmy” Page on guitar, with those of American

³⁷ Of the recordings included on the album, John Koenig explains that they portray Spann in a different manner than previous performances and/or recordings had done:

...[the recordings] represent Spann in an unusual setting for him—unaccompanied or in duet with a single supporting guitar. In this set, Spann interprets both blues standards and his own originals. Many of these originals have the aspect of spur-of-the-moment improvisations, which testifies to his mercurial gifts as a pure blues storyteller (Koenig 1996: 5).

blues legends Otis Spann (vocals, piano), Muddy Waters (listed as “Brother” to get around his recording contract with Chess), Memphis Slim (piano), Ransom Knowling (bass), and Willie “Big Eyes” Smith (drums).³⁸ The recording, which resulted in the album *Half Ain’t Been Told* was Spann’s first collaboration with some of the musicians that would become renowned for leading the Blues Revival Movement (Balfour 2000: 48-49).

It is interesting to note that Spann was in France eight days later (May 12) with Ransom Knowling and Willie “Big Eyes” Smith. Together, they recorded a session for *Maison de la Radio (ORTF)*.³⁹ On May 19th, he was back in Chicago where he recorded one track, “My Baby Left Me”, under the billing Otis Spann with Muddy Waters and His Band.⁴⁰ It is also worth mentioning that Alan Balfour’s discography indicates that at some point in 1964 (date unknown), Spann (with J.T. Brown, clarinet and an unknown rhythm section) probably recorded a session for J.O.B, of limited quantities of two 45s that remained unissued until 1974 (Balfour 2000: 51-53).⁴¹

³⁸ In November 1968, 10 tracks from this recording were overdubbed for Deram Records (Decca UK).

³⁹ The songs recorded on this session were *Meet Me In The Bottom*, *Chicago Blues*, and *Spann’s Boogie*. However, the sides were not released until 1984 when they were included as part of a compilation for the Italian label, Armando Curcio Editore GSR84 [LP], called *VA La Grande Storia del Rock 84*.

⁴⁰ May 19th is the date given by Testament for this recording. However, Alan Balfour writes that it should probably be listed as the 23rd May, which was the date of a Johnny Young session. It should also be noted that this recording remained unissued until it was included on *Muddy Waters & Otis Spann: Live the Life* (Testament TCD6001).

⁴¹ At this session, the following were recorded, A-side: “T-99”, “I’m A Lonely Man”, “L.A. Midnight Groove”, “The Bible’s Right”; B-side: Love [instrumental], “Somebody Is Knocking On Your Door”—only “T-99” and “Love” were released. The rest remain unissued. Of the session, Balfour writes:

“Rotante and Sheatsley state that J.O.B. 1111 is mentioned in both ‘Billboard’ and ‘Cashbox’ issues of 1957. However, this disc was advertised as by the Heavenly Kings (‘Anyway You Bless Me Lord’/‘Lord, Free My Soul’), and is so listed by Hayes & Laughton. It seems likely that Joe Brown used 1111 for two different releases. According to Mike Rowe (1974), label owner Joe Brown pressed limited quantities of

It was quickly evident that Spann's name was becoming more widely recognized in Europe, even though he was yet to receive any great acclaim in America. Spann now had three full albums credited to his name—two were recorded and released in Europe, and only one in America—owing perhaps to various reasons including, uncertain marketability and Spann's known inclination to avoid the limelight (Balfour 2000: x). Thus, while he was gaining a reputation in Europe (especially with musicians of the blues-rock movement such as Long John Baldry, the Yardbirds, and the Animals), he was hardly known "back home" (Humphrey 1992: 5; McCulloch and Pearson 1999: par. 6). Without doubt, the success of the British blues revivalists aided the relative success that Spann was about to achieve in the following year at home.

Spann began to receive more recognition in America during the following year. He continued to tour as part of the Newport Folk Festival, and the Downbeat Jazz Festival (Aug 13-15); he worked dates at Pepper's Lounge (Chicago), Slug's (NYC), and Café A-Go-Go (NYC).⁴² He also recorded on an impressive number of sessions for such artists as: Muddy Waters, Johnny Young, Jimmy Cotton, Mable Hillery, Shakey Joe, Big

two Spann 45s in 1974: J.O.B. 1111 as shown here, and an unnumbered 'The Bible's Right'/'L.A. Midnight Groove'. The sound of the Spanns is (sic) appalling and even Joe won't officially release them until they're re-mastered, though copies are already pressed with pale blue or pink labels. Presumably [Joe] doesn't believe in or maybe hasn't heard of test-pressings (Balfour 2000: 53).

⁴² In the *Baltimore Afro American*, in a section titled "Hues and Cues" the following concert review of the Newport Jazz Festival reads :

The Down Beat Jazz Festival, Aug. 13 – 15 was homecoming for many jazz artists. The jazz concert was held in fest (sic) corner of Soldier Field.

The Saturday afternoon concert demonstrated the "Evolution of Chicago-Style Jazz" featuring Big Joe William, Muddy Waters, Otis Spann and James Cotten (sic), the Original Jazz All Stars, Earl Hines in a solo recital. Austin High Gang reunion band, Bud Freeman Art Hodes, Jim Lanigan, Jimmy McPartland, Floyd O'Brien, Pee Wee Russell and George Wettling (Calloway 1965: 15).

Mama Thornton, Floyd Johnes, Eddie Taylor, The Johnny Shines Band, and John Lee Hooker on the Bluesway, Spivey, Arhoolie, Testament and Vanguard labels (Harris 1979: 478). On top of his session work as a side musician, Spann's own personal recording career began to flourish as well.

During this period, Spann owed his success largely to producer Samuel Charters and producer/founder of Testament Records Pete Welding.⁴³ On November 21, he recorded his first album, *The Blues Never Die!*, with Samuel Charters for Prestige, (PR7391 [LP]). Pete Welding's liner notes state that this album captured a different feeling than of any of Spann's previous (or subsequent) recordings:

Basically, what has been captured on vinyl so faithfully here is what one might hear on a typical weekend night at Pepper's [47th Street, Chicago] when the Muddy Waters band is ensconced on the club's miniscule bandstand, as it usually is any Friday, Saturday or Sunday evening of the year (except, of course, when its increasingly frequent peregrinations take the band to New York, Toronto or one of the large folk music concert or festival platforms) (Welding 1965: 5).⁴⁴

From the time of recording and release of this album, Spann continued to build on the relationship that had been formed with Charters and Welding; it would appear that for all parties involved, subsequent recordings in America became a

⁴³ Welding first recorded Spann for Testament on a Johnny Young session on 17th November 1963 (Balfour 2000: 50).

⁴⁴ Although Welding's critique is debateable, *The Blues Never Die!* is one of Spann's 'tighter' ensemble recordings. Interestingly, it also features a configuration of musicians unique to the recording: Otis Spann (pno/vcl), James Cotton (vcl/hca), Pee Wee Madison (gtr), Muddy Waters, as 'Dirty Rivers' (gtr, vcl chorus), Milton Rector (bass), SP Leary (dr).

priority—by the end of the year, he would record two more albums: one with Welding and another with Charters.⁴⁵

Spann recorded his next album at some point between May and November 1965.⁴⁶ The album, entitled *Otis Spann's Chicago Blues*, was his first solo venture with Pete Welding as session producer. Although the album was initially billed as Otis Spann with Muddy Waters and his band, the recording only consists of Spann on piano and singing, and Robert Whitehead on drums—Waters is not present. The reasons for assigning half of the recording credits to Waters are not immediately known, though it may have involved contract obligations and/or been a marketing strategy. In his essay about Testament records, Welding wrote that he had been “privileged” to have been a friend of Spann’s and to have had the opportunity to record him. He added that Spann became the “linchpin” of many of the bands that he had recorded in the summer of 1966 (Welding Testament Records: par. 14-15). One month later, in December 1965, Spann reunited with Samuel Charters, this time for Vanguard Records (Chicago) to record six tracks that would be included on the compilation *Chicago/The Blues/Today!* (Vanguard 79216).

Although specific ‘gig’ listings for Spann during the month could not be found, he was in Toronto a month later for the taping of a CBC-TV special, *The Blues*. Performing solo on the songs “T’Ain’t Nobody’s Business” and “Blues Don’t Like Nobody”, and as

⁴⁵ Although Spann’s exact whereabouts and ‘gigology’ could not be found, it seems most likely that his whereabouts were dictated by Waters touring schedule.

⁴⁶ According to Balfour’s discography, the recording date is unknown; however, Welding dates his liner notes November 1965 (Balfour 2000: 55; Welding 1965: 8).

member of Muddy's band, the production was the first of its kind. According to Peter Garstang, who was the head of the design department at the CBC, director/producer Paddy Sampson's idea seemed fairly simple: "He realized no one had done a show on [American blues performers], so he got all these people up here [to Toronto] and did a raft of segments and put them together" (Langan 2006: par. 4).⁴⁷ *The Blues* was initially broadcast as a 48-minute television special (including commercials), as part of the *Bell Telephone Hour* on Feb 23, 1966; it has since been re-edited as 90-minute special (without commercials) and released on Rhino Home Video (R3 2313) (Balfour 2000: 57-58; Langan 2006: pars. 2-6). Writer and broadcaster Barry Callaghan noted that throughout the taping, Willie Dixon inadvertently took over as leader, and kept saying "This is history man" (Langan 2006: par. 6).

Balfour writes that it was around this time that Spann met his second wife, Mahalia Lucille Jenkins (Balfour 2000: x). Although the nature of Otis' and Lucille's relationship is not known, it is rumoured that Lucille either urged Spann to include her in his work and/or he wanted to support her career as a vocalist.⁴⁸ It, therefore, does not

⁴⁷ Participants in the taping included: Mabel Hillery, Muddy Waters, Otis Spann, James Cotton, Willie Dixon, Jesse Fuller, Brownie McGhee, Sonny Terry, Booker T. Washington "Bukka" White, Big Joe Williams, Sammy Lawhorn, Pee Wee Madison, Jimmy Lee Morrison, and S.P. Leary. Each participant came to Toronto for three days, and was recorded, and interviewed by writer/broadcaster, Barry Callahan (Balfour 2000: 58; Langan 2006: par. 5).

⁴⁸ In the liner notes to Lucille's solo album, *Cry Before I Go*, she writes: "I met Otis Spann in a night club where I was working as a barmaid. I wasn't old enough to be in this club, but I put my age up. As years passed, I started singing with Otis and in 1969 we were married. Muddy Waters pushed me into the Blues field and I thank him with all my heart of that" (Spann 1974).

seem surprising that she was present at his next two recordings—*The Bottom of the Blues* (Bluestime BLS 6003) and *Cryin' Time* (Vanguard VSD 6514).⁴⁹

While Spann was now at the peak of his career, his lifestyle may have started to affect his health. On October 9, while on tour with Muddy's band in Los Angeles, Spann was admitted to the hospital, having suffered a mild heart attack. After spending a week in hospital care, he returned to Chicago (October 16), where he received "further treatment" (Welding 1971: 22).^{50,51} Although little information relating to performances or gigs could be found for the period directly following his hospitalisation, it is known that he recorded, as part of Muddy's ensemble, in Boston (WGBH TV Studio) and Brooklyn (Spivey). He also recorded in Chicago as part of a compilation called *Super Blues* (Checker LPS3008). Despite his recent release from the hospital, he went on to record on a remarkable number of sessions.

In November 1967, Spann recorded another album for Bluesway, *Heart Loaded with Trouble* (BLS6013). Four months later (March), he rekindled his partnership with Samuel Charters, and recorded sessions for Vanguard. Of recordings produced from these sessions (CSD6514 & 79537-2), three tracks, "Blues Jam", "He Got the Whole World in His Hands", and "My God" remained unissued until 1999, when they were released as part of the Vanguard compilation *Best of the Vanguard Years*. Two weeks later (April 8) Spann recorded two sides "A Tribute To Martin Luther King" /

⁴⁹ Harris writes that Spann and Lucille were married in 1967 (no precise date is given) (Harris 1979: 478).

⁵⁰ Unfortunately, further information on Spann's recovery time could not be found. In his report of the situation, Pete Welding simply wrote "for a long while, he'll need to take things pretty easily" (Welding 1971: 22).

⁵¹ Alan Balfour notes that Leadbitter cites Welding's report as being written in 1965, however, this is a typographical error and should read 1966 (Balfour 2000: xi).

“Hotel Lorraine”. The session, which was held during the riots that followed the assassination of Dr. Martin Luther King, Jr., took place at Storefront Church on 43rd Street, Chicago. At some point after this (date unknown), Spann with Muddy Waters and his Band went on to record their final sessions for Testament, which were later released as *Live the Life* (TCD6001).

Of the sessions that Spann played with other artists, of particular interest were two that he did with Fleetwood Mac on January 4 and 9, 1969. Although the idea to record the band with American blues legends had come about in 1968, an opportunity did not present itself until Fleetwood Mac had committed to an American East Coast tour during the New Year’s Holidays of 1968-1969 (Vernon 2004: 2).⁵² Unfortunately due to previous commitments, as Mike Vernon distastefully writes, “many of the really famous names were not available at the time” (Vernon 2004: 3). In the end, Fleetwood Mac (John McVie, Danny Kirwan, Mick Fleetwood, Jeremy Spencer, and Peter Green), recorded alongside some of blues’ finest musicians: Buddy Guy (Guitar Buddy), Otis Spann, Walter “Shakey” Horton, David “Honey Boy” Edwards, J.T. Brown and S.P. Leary, and Willie Dixon. Unfortunately, as Vernon recounts, only Peter Green and Jeremy Spencer were excited about the prospect of recording a session with the blues legends; the remaining three were “indifferent” (Vernon 2004: 3). Spann however, who now had recorded on an impressive number of sessions for both himself and others, was

⁵² “New York based Blue horizon partner Seymour Stein put me directly in touch with Marshall Chess. The Chess family had been running their own independent label since the late ‘40s and could boast a roster of artists almost second to none:...It was Marshall who suggested using Willie Dixon as the catalyst for putting together the musicians to participate in the recording sessions that would eventually take place of 4th January 1969” (Vernon 2004: 2).

finally receiving notable recognition in America. It was at this time that Victoria Spivey began to “endorse” Spann—he went on to record three sessions with her; two for Spivey, and one for Blue Horizon (Balfour 2000: x, 79-80).

In July 1969, reports of rising tension between Spann and Waters began to circulate when Spann embarked on a solo tour of Britain.⁵³ Despite persistent rumours that there had been a falling out between the two musicians, neither Muddy or Spann (or any other musician, for that matter) ever confirmed this as fact. When first asked by Max Jones for *Melody Maker* about his reasons for touring, Spann fully denied that there were any problems between him and Waters: “Me and Muddy are still tight, you know. There was no falling out. You kidding? After 23 years together? I told him I was going to try and make it alone and he said ‘Go ahead and go out. If you don’t make it, come on back home” (quoted in Balfour 2000: xi). In his final interview with Peter Guralnick for *Rolling Stone*, Spann explained that at the time, business was slow; he thought that by touring on his own he might have the opportunity to be more successful (Guralnick 1999b: 278).⁵⁴ Certainly for Spann, the tour was successful. It also allowed him to

⁵³ In his book *Feel Like Goin’ Home*, Peter Guralnick writes that he asked Muddy if he had encouraged Spann to pursue a solo career. Muddy responded:

Well, if he feel like that. If you feel like that you go. See, everybody looking for a name in this business. Everybody looking for a star name. He may be playing sideman, but in his mind he wish he was the star. So everybody looking for a break, you know, when that comes, well let him go. Find somebody else somehow. Of course a real good man like Little Walter, Jimmy Otis, them was extra to me. But you have to get you another man, you just keep trying (Guralnick 1999a: 76-77).

⁵⁴ “He went out on his own in the late sixties. ‘See, things were kind of slow for a while. I told Muddy, I said, well, things are getting slower with the blues. You know how the blues do. They’ll die down, and then they’ll pick back up again. So I said, instead of both of us in the same band together playing the blues, let’s split it up, and maybe what we’re doing together with the band split up, and we can still make it. So he said okay.’ Spann wanted to give his wife Lucille a chance to sing, too, and they had a fair amount of

feature his wife Lucille on vocals, which was rumoured to be the real reason for Spann's desire to tour on his own.⁵⁵ As part of the American folk Blues Festival of '69, concert dates included venues throughout England and Scotland. He also "gigged" at the Ronnie Scott Club in London (of which a portion was shown on *Jazz Scene at Ronnie Scott's* BBC-2-TV, 1970), and was a part of Jazz Expo 69 (Harris 1979: 478). It was at this time that Spann's health began to deteriorate.

1969 remained a relatively busy year for Spann—both as a solo act and as an accompanist for other musicians. Under his own name, he recorded albums for Bluestime in Los Angeles (BTS9006), as well as a track for Delmark in Boston ("Three In One Blues", DS626). He also recorded two albums for Junior Wells in Chicago and participated in the recording of an album that was released under the problematic title, *Super Black Blues* (Bluestime BT9003 [LP]) (Balfour 2000: 81-82). Sheldon Harris lists that Spann further recorded for Spivey in Brooklyn, and according to Johnny Young, Spann played piano on his album released on Blue Horizon in New York. Although performance dates were minimal, Spann performed in New York City at the Fillmore East Auditorium and at Washington Square Methodist Church. Sheldon Harris writes

success together. But, he said, 'I changed my style of playing for a while, which I shouldn't have did. For a long time, you know, I fell back. But then I went back to my old gimmick'" (Guralnick 1999b: 292).

⁵⁵ In his column about the release of *Last Call: Live at the Boston Teaparty*, Peter North writes that although Malick never asked Spann his reasoning for leaving Wasters' band, he felt that it was because of pressure from Lucille (North 2000: par.11).

that in early 1970, Spann recorded his final studio session as part of the UK documentary, *Blues Like Showers of Rain* (Harris 1979: 478).⁵⁶

Spann's final performances took place on April 2nd, 3rd and 4th, 1970 in Boston, Massachusetts at the Boston Teaparty. Accompanied by his wife Lucille, Spann flew to Boston for the engagements, only having just been released from the Cook County Hospital with terminal cancer of the liver a few days earlier (Katz October 4 2000: 2; Malick 2000: 5).^{57,58}

Recordings of the performances were made but remained unheard for more than 25 years, as they were believed to have been lost—until they were found in a storage space in the San Fernando Valley (Malick 2000: 2). The recording that took place on April 2nd was later released in 2000 on the album *Last Call: Live at the Boston Teaparty*.⁵⁹ Of this performance, Peter Malick writes:

⁵⁶ This recording is not listed in Balfour's discography. According to the BFI – Film & TV Database, the film was released in 1970 (no specific date given), and therefore, was possibly recorded in 1969 or earlier. (Jeremy 1970). Taking this into account, it is possible that Spann's final studio session was with Junior Wells on January 8, 1970 (Delmark DS628).

⁵⁷ In his liner notes to *Heart Loaded with Trouble*, Joel Selvin writes: "A friend of mine met Otis Spann six months before Spann died at age 40. According to this friend, Spann had been beaten up weeks before, but the bluesman seemed slow to recover and badly jangled still by the incident" (Selvin 1973: par. 1). Seeing that Spann was noted for being a widely-respected and loveable man, it seems unlikely that he was in any sort of physical feud. It is possible that all parties involved were trying to hide Spann's failing health, or that the story was created to further the romanticized notion of the blues being "low-down" and dirty.

⁵⁸ Of the circumstances surrounding the recording, Peter Malick told Peter North: "I had talked to [Otis Spann]'s doctor in Chicago over the phone and he told me that his cancer was terminal. Once I knew that Otis wasn't going to be with us much longer, I hired a great recording engineer named Ed Simone who was used to doing things on the fly" (North 2000: par. 7).

⁵⁹ According to the liner notes, the live recording was taken from the April 2nd performance. However, Alan Balfour writes that the different ambiance of the tracks that feature Luther "Georgia Boy Snake" Johnson, and Peter Malick's recollection of the event make it clear that where Johnson's tracks were taken from more than one night:

I was involved with a club called 53 Berkley St. which occupied the site of the original Boston Teaparty. We contracted to have Spann perform for 3 days: April 2-4, 1970. J. Geils Band was to be the opening act. The club never got the proper licensing and on the

When we walked onto the stage on Thursday, April 2nd, 1970, there were about 50 people in a hall that held over 400. The audience must have immediately had a sense of what was happening. Spann looked frail in a suit that was now too big for him. The entire crowd gathered around Spann's grand piano at stage right. They remained there for the entire show, watching the master play the blues (Malick 2000: 2).

The recording features a clearly ill Spann on piano. Although his playing remains tastefully balanced and his solos are harmonically reminiscent of those on earlier recordings, his left hand is noticeably weaker than usual, and his playing lacks the rhythmical precision for which he was known. Given his condition, it also seems likely that Spann was unable to play at the ferocious tempos that he once could; many of his signature pieces are performed at noticeably slower tempos.⁶⁰

It is also immediately noticeable that Spann does not sing or speak throughout the evening. To conceal his condition, Lucille announces to the audience that Spann has laryngitis: "I know a lot of you are wonderin' tonight why Otis is not singin'. Otis have a slight problem of what you call laryngitis. So, you will have to overlook him tonight; and I'll do my best, to give you my best. What you say, huh?" (Spann 2000: "Chains of Love"). To an audience that was mostly unaware of Spann's condition, the explanation

first night of the gig, the police let the show go on but didn't allow the club to charge admission. Geils Band pulled out and we played the night...The next day the club closed and Don Law, who had moved The Boston Teaparty to Lansdown St. in Boston, added us to the bill at my suggestion. I believe the two nights were taped—at least one was. He didn't pay us though. I had about \$500.00 saved and I gave it to Spann 'from the club'. On the 5th, I flew back to Chicago with Otis and Lucille. I spent the next couple of weeks sleeping on a sofa on one side of their living room with Spann on a sofa on the other side. I flew back to Boston for some business and got a call late that night from Lucille who was at Cook Country Hospital. She was crying that Spann was dead (Balfour 2000: 83).

⁶⁰ For instance one of his signature solo pieces, "Spann's Stomp", is recorded at a tempo of 198 bpm on *Otis Spann: Best of the Vanguard Years* (Vanguard 79537-2). However, on this recording, the piece is performed at a tempo of 124 bpm. Likewise, *I Got My Mojo Working* had been previously recorded at 133 bpm on *Sweet Giant of the Blues* (BTS-9006); however, is performed at the more moderate 121 bpm on this recording.

seemed reasonable enough. Furthermore, the combination of a “tight” rhythm section (comprised of Peter Malick, guitar, Ted Parkins, Bass and Richard Ponte, Drums) and the shared vocal performances by Lucille Spann and Luther “Snake” Johnson almost hides the fact that Spann does not solo to the extent that he did in previous recordings, and that other musicians take the majority of solo opportunities instead. Even if the evening’s audience did notice Spann’s deteriorating health in his playing, they were probably unaware that his condition was so grave that he would die just 23 days later.

On April 24th, 1970, Spann succumbed to cancer.⁶¹ Unfortunately, his illness came at the height of his career. His tours in Britain (with Waters and with his own band) had carried his music to a young white audience. This new audience was not only an influential factor in getting the blues played on the radio, but in getting the blues sold to a larger public as well. Further, this audience had been the foundation for the blues revival, which popularized the blues for future White audiences in Britain and America. His achievements did not go unnoticed. As well as being received by a new audience, Eric Kriss explains that “Spann left behind a superior legacy of recordings and worldwide respect for his musical genius” (1973: 80). However, despite this feat, Spann’s life was not without its misfortunes. He died penniless. He was buried at the Burr Oak Cemetery

⁶¹ Peter Guralnick, who interviewed Spann five days before his death suggests that people were unaware the seriousness of Spann’s illness—including Spann himself. Guralnick writes that the final interview with Spann came about when a friend of his from *Rolling Stone* called him to say that there was a rumour that Spann may have been in the final stages of his life and that *Rolling Stone* would like to do an article on him. Guralnick agreed to write the story, provided that Spann was not dying. However, before proceeding, Guralnick called Muddy Waters to confirm the validity of the rumour. Waters answered that as far as he was aware, Spann was only “under the weather”. However, when Guralnick arrived at Spann’s house, he hardly recognized Spann and described him as “skeletal-looking” and as being too weak to do more than mumble. However, within the interview, Spann spoke of getting ready to do a solo gig in Wisconsin ‘some time soon’ (Guralnick 1999b: 293-294).

in Alsip, Illinois, with no headstone, and only a marker (Balfour 2000: xii).⁶² Further, his wife Lucille was declared ineligible for the \$1000 Musicians Union life insurance because he was apparently “behind in his dues” (Kriss 1973: 80).⁶³ In 1972, the site of the Ann Arbor blues Festival was dedicated as *The Otis Spann Memorial Field*. In 1980, he was inducted into the Blues Foundation’s Hall of Fame (Humphrey 1992: 5).⁶⁴

Despite Spann’s importance to blues music and future generations of blues musicians, it is surprising that little has been written about his time as a solo artist. This seems surprising considering that he has been acknowledged as being one of the greatest blues pianists of all time. It is further surprising considering that a fair amount of material has been written about his colleague and friend, Muddy Waters.

Nonetheless, Spann’s life-story is important as it sheds some light on the whereabouts of one member of Waters’ ensemble when they were not performing together. Further, Spann’s story also represents one set of stories acknowledging the struggles of Southern black America during the period before and shortly after the Civil Rights Movement. Not only does Spann’s narrative speak to the social conditions of a

⁶² Spann’s gravesite remained without a headstone until April 1999. With funds that were raised by the *Blues Revue* magazine, the headstone dedication took place on June 6th, during 1999 Chicago Blues Festival. The inscription, provided by harmonica player and vocalist Charlie Musselwhite, read: Otis Played the Deepest Blues We Ever Heard. He’ll Play In Our Hearts Forever” (Balfour 2000: xiii; Malick 2000: 3).

⁶³ Spann’s financial difficulties speak to the nature of the record industry at this time (see Mabry Autumn 1990). Perhaps rather unjustly, in early 1972, Polydor released the single “Hungry Country Girl” / “Walkin’” on Blue Horizon. Taken from Spann’s 1969 recording session with Fleetwood Mac in Chicago and New York, it sold remarkably well. Reaching the No. 52 Position on the *Cash Box* Contemporary chart; it was the closest that Spann came to having a “hit” record, and would have gained him some financial reward (Balfour 2000: xiii).

⁶⁴ At the ceremony, Muddy Waters presented Spann’s widow, Lucille, with a plaque, which read “The people of Ann Arbor Michigan in recognition of the talent, the genius of the late Otis Spann, sweet giant of the blues, formally dedicate the Ann Arbor Blues and Jazz Festival, 1972 in the grounds upon which it stands to the memory of this great artist” (Balfour 2000: xii).

blues musician during this time; it offers insight into the conditions in which many Southern black Americans lived.

CHAPTER THREE

THE BLUES & SPANN

The Blues

Blues scholarship to date indicates that there is no succinct definition for “the blues”. For every attempt that has been made to understand its complexities, other explanations come forward offering different perspectives. For instance, research by Charles Keil (1966) and John Szwed (1970) describes the blues, largely, in terms of its poetic form. Closely related, Michael Taft is interested in better understanding patterns and structures existing in blues lyrics by completing a structural analysis of the lyrical (textual) composition of the blues (2005; 2006). However, David Evans (1967) and Jeff Todd Titon (1977) suggest the need for a more wholistic approach to the entire study by examining the blues for both its poetic and musical properties. Furthering the discourse, Ralph Eastman (1988) writes that the blues is an oral tradition in which the music and lyrics are intertwined with performance techniques, and therefore, feels that it is impossible to meaningfully discuss the blues without considering all three elements. In the same manner, Jacques D. Lacava (1992) adds that it is problematic to discuss the lyrics and music of the blues without considering the performance states in which the music has been carried out.

In another discussion, Austin Sonnier, Jr. (1994) romantically discusses the blues in relationship to its “African roots”. However, research by Richard Alan Waterman discusses the blues as being an African American form of music—a music that formed in

the Americas, which combines European and African elements of music (Waterman 1999: 17-27). Conversely, Gerhard Kubik attacks the notion of “blues roots” and writes that the “American blues” should instead be understood as having developed logically as a result of “specific processes of cultural interaction among eighteenth to nineteenth-century African descendants in the United States, under certain economic and social conditions” (Kubik 1999: 4).

From another perspective, the blues has often been described as a folk style of music (Oliver 1983: 377). However, Stephen E. Henderson writes that the blues should be viewed as the “blues of black poetry”, rather than as the “poetry of the blues”, which ‘lowers’ the blues to the level of *folk* poetry, culture and/or art (Henderson 1982).

Other approaches to understanding the blues include Barry Lee Pearson’s book, *Jook Right On : Blues Stories and Blues Storytellers*, which speaks to notions of the blues as stories, ways of living, and as a language (2005), and Amiri Baraka (*né* LeRoy Jones) who writes that above all, the blues is an aesthetic (Baraka 1991). Considering the numerous efforts to explain the blues, perhaps Paul Oliver, in his *Grove Dictionary of Jazz* article, best takes into account the numerous possibilities when he, rather vaguely, writes that ‘blues’ can indicate a state of mind, refer to the music that expresses that state of mind, denote a specific musical form or structure or denote a performance style or state. He further explains that the term is frequently applied when all of these characteristics exist simultaneously (Oliver 2006: par. 1). While the above list in no way exhausts all of the attempts to define the blues, it does provide some insight into how controversial the term continues to be.

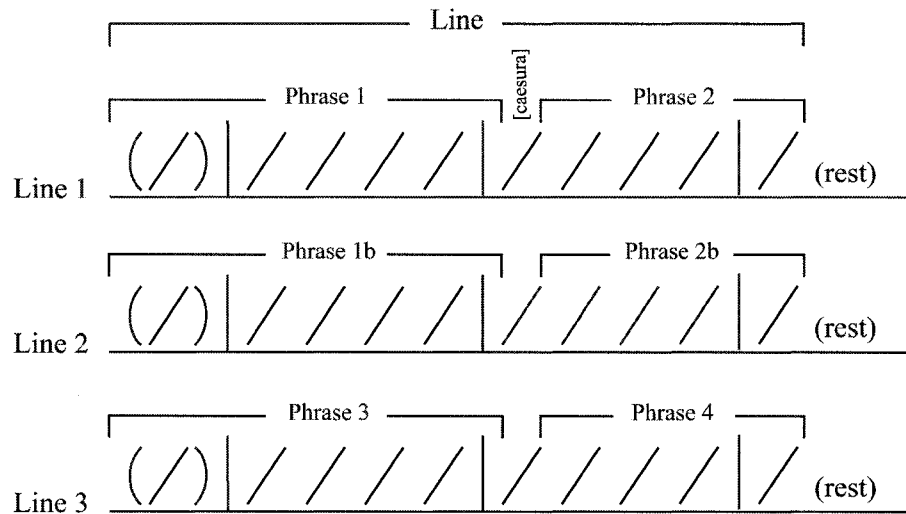
Blues Form

In the 2005 revised edition of his anthology, *Talkin' to Myself*, Michael Taft writes: “to define the structure of the blues stanza is to define the blues itself” (2005). Traditionally, as Robert Springer writes, “the composition of a blues song...is based on formulae whose unit is either the complete line or the hemstitch” (Springer 1995). Past discussion of blues form and structure has generally focused on “country”, “folk”, “downhome”, “traditional”, or “authentic” blues (Charters 1975; Evans 1976; Titon 1990; Springer 1995). In such cases, researchers have generally referred to a form that in its ‘purest’ sense is comprised of a three-line pattern that is uniquely distributed across a twelve-bar form. These three lines constitute the “blues stanza”, or the largest sub-unit of a blues song. Generally falling within a 12/8 (or 4/4) metre, each three-line stanza follows an AAB scheme, in which the final two lines end as a rhyming couplet (Vander Woude 1986: 43; Keil 1966: 51-2; Oliver 1968: 15).¹ As can be seen in Figure 8, which is adapted from Titon (1977) and Vander Woude, each line (which is typically five stressed syllables in length) is usually broken into smaller (usually two, and in some instances four) “grammatical units” (Charters 1993: 17; Vander Woude 1986: 43). Further, each adjacent phrase is usually separated by what Odum and Johnson (1968)

¹ William Westcott suggests an alternate approach to understanding the blues couplet. He explains that it seems more appropriate to consider that the blues stanza is a form whereby the first and last regions of the stanza form a rhyming couplet. He adds that the middle line is usually a repeat of the first, which is heightened with lyrical interpolations (W.W. Westcott, pers. comm.).

were among the first to call a caesura. Each line makes a clear stop at the point of the rhyming syllable; it is atypical for a phrase to run into to the next one.

Figure 8: “Classic” Blues Stanza

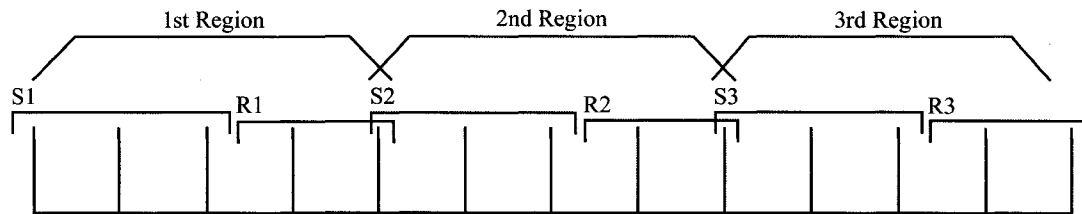


While blues scholarship has largely focused on the above layout as a way to understand the blues structure, William Westcott reorganizes the traditional layout of the blues structure and suggests a 12-bar paradigm that places all twelve bars on one horizontal ‘line’ in his paper “Jimmy Yancey’s Piano Blues Repertoire: Structure and Links to Tradition” (see Figure 9) (Westcott 1989).² Although he did not intend to problematise the “traditional” blues diagram, by placing all twelve bars on one line, he visually conveys that the blues strain is one entire entity, rather than three separate lines that come together to form a unit (W.W. Westcott, pers. comm.).³

² In the article, Westcott is mostly interested in illustrating that the blues vocal lines are residual in purely instrumental performances, and result in a series of statements (S) and responses (R).

³ Westcott’s paradigm notwithstanding, it will be periodically useful to refer to the blues structure as being divided into lines (rather than regions), for visual clarity.

Figure 9 - Westcott's 12-Bar Paradigm



(Westcott 1989)

The above listed schemes for the ‘typical blues’ notwithstanding, it seems appropriate to mention that much of blues literature emphasizes that from a performer’s point of view, the blues is a ‘feeling’ more than it is a technical structure or form. Thus, the blues does not solely consist of the above formulae and/or considerations.⁴ For instance, stanzaic structures of eight, 10, 16 and 24 bars with two, four, five, and eight lines of poetry are not uncommon (Oliver 1968: 15; 1990: 3). Springer also explains that with the commercialization of the blues, the traditional stanzaic form had to change to be more appealing to the general listening, and more importantly, buying audience (Springer 1995: 34).⁵ Thus, by lengthening stanzas and adding refrains to the already in place structure, what he calls ‘hybrid’ forms—songs that were part blues and part Tin Pan Alley songs (1890-1950)—began to emerge. Blues forms that are the result of this amalgamation include the sixteen- and thirty two- bar blues.⁶ Again, while this list does

⁴ See ‘Blues Song Forms’ discussion in “Other” (page 84) for examples of Spann’s non 12-bar blues.

⁵ In his book, *Escaping the Delta*, Elijah Wald writes that historically (and not musicologically) the blues was firstly a pop-style of music that emerged as early as 1909. He adds that it was not until 1960s, when blues revivalists ‘discovered’ that the romanticized imagery surrounding the blues began to emerge (Wald 2004: xxiii - xxv).

⁶ It seems most likely that Springer is writing from the assumption that the “authentic” blues form first existed, and lent itself to such “hybrid forms” as vaudeville blues. Alternatively, by looking at compositions including W.C. Handy’s *St. Louis Blues* (1912), *Yellow Dog Blues* (1914), and Spencer

not explore all existing interpretations of the blues structure, it does illustrate that it is difficult if not impossible to formulate a general definition that adequately embraces all manifestations of the blues.

Otis Spann's Blues

It is not the intention of this chapter to define the structure of all blues, or to ascribe meanings to what the blues is, represents, or the extent of the role that it played in Otis Spann's life. Perhaps most relevant to the following discussion are the two outlooks that see the blues as being, on one hand, a poetic form in which the music is secondary; and on the other, as an integrated form in which the music and language are inseparable. Although lyrics are an important element of the blues, discussions in following chapters will illustrate that Spann's music is not only intertwined with the lyrics, but in some cases, is of primary importance, with the lyrics adding extra timbral effect. Although the music and lyrics of the blues are too often talked about as separate entities, it will be useful to occasionally do so throughout subsequent discussions. It is useful to break his music into its constituent elements, in order to create a coherent analysis of the whole. It further makes clear how individual elements, such as lyrics, melody, rhythm, tempo, dynamics, timbre, instrumentation, and song form are generally interrelated. Therefore, this chapter will analyze Spann's lyrical (textual) content for stanza structure and theme

Williams' *Tishomingo Blues* (1917), it can be seen that the 12-bar blues was also able to co-exist intact alongside eight-, sixteen-, and thirty-two bar types in a single verse/chorus song.

(content), with the understanding that this data will be integrated into a more wholistic discussion further on.

The following analyses are based on the 154 songs with vocals that were recorded by Otis Spann and his colleagues between October 1954 and April 1970.⁷ Performances were acquired from a variety of media, including CD, LP, and VHS. Where possible, a digital reissue was preferred over original 45s and LPs. Generally, phonetic transcriptions were avoided although certain elements of dialect (i.e., ‘talkin’ vs. ‘talking’) were preserved. Poor recording technology and Spann’s dialect (including accent, inflection of voice, and tendency to elide words) often make particular passages of text indiscernible. Such instances are indicated by [].

It is generally understood that the transcriber is faced with numerous challenges when visually representing an aural/oral form. As David Evans explains in his book *Big Road Blues: Tradition and Creativity in the Folk Blues*, songs that were not intended for notation or analysis do not translate well on paper. As he writes, such songs often appear “dull, trite, ungrammatical, or even absurd” when notated (1982: 14). Jeff Todd Titon, however, seems more positive about the use of transcription for creating “song producing models” and suggests that while motion and rhythm are best represented by Western notation, other elements of performance including tone of voice, posture, and interaction

⁷ To avoid clouding the resulting data, only the 121 songs featuring Spann’s vocals have been analysed for compositional or stanzaic form. All 154 with vocals have been used for thematic analysis so that an overall picture of the themes present in Spann’s music is created.

between singer and audience can also be notated.⁸ Considering that the ideal transcription should be able to adequately represent a live musical rendering, he seems to contradict himself by suggesting that performance elements are “best checked” by a live performance when interpreting a transcription (Titon 1977: 66-7). Despite Titon’s faith in Western notation systems, it seems obvious (albeit necessary) to note that the performance states and the nuances that create the “blues sound” cannot be ‘heard’ on paper—a recording or live performance is almost always a necessary accompaniment to any transcription.⁹

Although this chapter does not endeavour to discuss the various and most plausible methods of transcription, it is worth mentioning that there is no “agreed” upon way in which to transcribe the music or poetry of the blues. In his paper, *The Blues in Future American Literary Histories and Anthologies*, Steven C. Tracy summarizes three common modes for transcribing blues lyrics:

⁸ Clearly, Titon’s goal of creating a “song producing model”, which he compares to the work of a biochemist or scientist, is problematic; it fails to take into account the underlying emotional, social or environmental factors that are present in the creation of a blues song (Titon 1977: 140-141). Therefore, while his performance model adequately reveals his technical understanding of blues composition, it seems to suggest that any person could render the blues by adhering to his model.

⁹ In his paper, *Transcription in a New Mode*, James Reid attacks what he calls the “accurate enough” attitude often adopted by ethnomusicologists when undertaking transcription (1977: 417). Using the performance practice of the *gagaku hichiriki* as an example, he suggests that the ultimate goal of transcription should be to devise a universal musical notation system that would allow all interested parties (including scholars and musicians, regardless of background) to objectively, and precisely communicate with each other (1977: 432). Nonetheless, his utopian ideal is far from being achieved. Further, it neglects the fact that transcription is often used as a method to study or analyze specific musical elements, concepts, and/or ideas. As such, it would seem nearly impossible to devise a universal transcription method that would be beneficial to all goals or in all contexts.

1. In the traditional three line stanzaic form:

You know I'm just a country boy, and a long long way from home
 You know I'm just a poor country boy, and I'm a long long way from
 home
 You know peoples I can't read or write, peoples, please don't do me
 wrong.

2. By breath patterns, in which each phrase is placed on a separate line:

You know I'm just a country boy
 And a long, long way from home
 You know I'm just a poor country boy
 And I'm a long, long way from home
 You know peoples, I can't read or write
 Peoples, please don't do me wrong.

3. In the three-line stanzaic form, where pauses (or phrases) are illustrated by allotting appropriate spaces:

You know I'm just a country boy and a long, long way from home
 You know I'm just a poor country boy and I'm a long, long way
 from home
 You know peoples, I can't read or write peoples, please don't do me
 wrong.

("Country Boy" in Hopkins and Spann 1992; Tracy 1983: 18)

In his anthology, *Talkin' to Myself*, Michael Taft seemingly uses a variation of Tracy's final suggestion, where he places text into its appropriate stanzaic form, but separates phrases by a colon ":". This element of Taft's approach seems useful as it avoids confusion between routine punctuation—specifically the comma—and the location of the caesura. However, because Taft is interested in studying blues performance and formulae, rather than "compositional competence", he chooses to omit repeated lines in

his transcriptions, and does not indicate the separation of stanzas with a blank line. As a result, he problematically, establishes the music as being secondary to the text (Taft 2005; 2006: 3) .

Taft's work, however, is not entirely problematic. In another article entitled, "Willie McTell's Rules of Rhyme: A Brief Excursion into Blues Phonetics" (1978), he addresses the intricacies of rhyming patterns in blues text, using "Blind" Willie McTell as a case study. In this paper, he devises a fourteen-rule analysis for the ways in which a lyric can rhyme, and ultimately places emphasis on the conceptual and rhyming process involved in McTell's blues composition. Although he states that he does not intend to relate his findings to all blues singers in general, it seems appropriate to suggest that his theories are, indeed, applicable to the work of Otis Spann. Further, he ultimately aims to illustrate that the composition and rendering of blues lyrics are more complicated than has been acknowledged in past scholarship . However, as Taft is only concerned with the ways in which words can rhyme (not with the overall structure or rhythm in which rhyming takes places), he does not address the structural form that a blues verse may take. Moreover, his "hypotheses" are not used as a schema or adhered to in any great detail within this study, as they would complicate the ultimate goal of recognizing structural/thematic similarities and differences in Spann's lyrics. Nonetheless, Taft's insight into the rhyming techniques used in the blues remains important to the study, as it clarifies rhyming patterns that are based on dialect. Therefore, for the purpose of this paper, combinations of Tracy's and Taft's approaches are employed in the formatting of lyric transcriptions.

The following chart (Figure 10) shows that Spann's performed songs can be classified into six main lyric (textual) structure types: two line stanzas, three line stanzas, four line stanzas, six line stanzas, mixed stanzas (hybrid forms that are comprised of at least two of the above stanza types) and those that cannot be labelled as belonging to any of the above categories, and are consequently labelled as "other". However, when further analyzed, each of these categories can be broken down into sub-groups that show various deviations in line, phrase, and rhyming structures. In attempt to clearly illustrate the deviations in stanza type (rather than the frequency with which each structure occurs), this chart is sorted by stanza type (e.g., 12-bar, 16-bar, etc.), line structure (e.g., 3 line, 4 line, etc.), phrase structure (e.g., 2+2+2, 4+2+2, etc.), and then by textual form, which encompasses rhyming scheme (i.e., AAB Mixed, AAB Couplet, etc.). Discussing rhyming patterns in relation to stanza types and phrase structures makes it clear that textual phrases and structural (musical) organization are inevitably related. It further illustrates how subtle some of the variances among textual forms can be. Such detail is important because researchers have often ignored subtle differences as they exist in the blues stanza; such as, whether a three line stanza always follows an AAB pattern, or whether the text employs a rhyming scheme or not.

The second chart (Figure 11) shows the frequency with which each of the structures are encountered. The chart is first sorted by stanza type (e.g., 12-bar, 16-bar, etc.), line structure (e.g. 3 line, 4 line), and then by number of occurrences. This is useful as it illustrates the degree to which Spann's lyrics deviated beyond the traditional 12-bar AAB Couplet form. It should be mentioned, however, that the analysis does not claim to

be a definitive treatment of the lyric content of Otis Spann's music. Instead, it is meant to serve as a reference and a potential starting point for future blues scholarship.

Admittedly, other factors, including widening or narrowing the corpus of material and future interpretations of rhyming schemes and blues forms could ultimately result in a different scheme of classification. Hopefully, this analysis will convey the idea that while Spann largely worked within standardized forms, his repertoire also went beyond the basic AAB 12-bar blues.

Figure 10: Stanza Types – Organized by Stanza Type, Line Structure, Phrase Structure, and Textual Form

<u>Stanza</u>	<u>Line</u>	<u>Phrase Structure</u>	<u>Textual Form</u>	<u># of occurrences</u>		
12-bar	3 Line	2+2+2	AAB Couplet	57		
12-bar	3 Line	2+2+2	AAB Mixed	5		
12-bar	3 Line	2+2+2	AAB	3		
12-bar	3 Line	2+2+2	AAB/ABC Couplet	1		
12-bar	3 Line	2+2+2	AAB/ABC Mixed	3		
12-bar	3 Line	2+2+2	ABC Couplet	2		
12-bar	3 Line	2+2+2	AA/ABRefrain	1		
12-bar	3 Line	4+4+2	AAB Couplet	3		
12-bar	3 Line	4+2+2	AAB Couplet	1		
12-bar	3 Line	4+2+2	ABC Couplet	2		
12-bar	3 Line	4+2+2	ABRefrain	1		
12-bar	3 Line	4+2+2	A2LineRefrain	4		
12-bar	3 Line	2+2+2 / 4+2+2	AAB Couplet	1		
12-bar	3 Line	2+2+2 / 4+2+2	AAB Mixed	1		
12-bar	3 Line	2+2+2 / 4+2+2	AA/ABRefrain	1		
12-bar	3 Line	2+2+2 / 4+2+2	AAB/ABC Couplet	2		
12-bar	3 Line	2+2+2 / 4+2+2	A2LineRefrain	3		
12-bar	3 Line	2+2+3	AAB/ABC Mixed	1		
12-bar	3 Line	Various	ABC Couplet	1		
12-bar	3 Line	Various	A2LineRefrain	1		
12-bar		Other	Dialogue	2	96	Total 12-Bar

Figure 10 Con't.

8-bar	2 Line	2+2	AB Couplet	1		
8-bar	2 Line	2+2	AB Mixed	1		
8-bar	2 Line	3+2	AB Couplet	1		
8-bar	3 Line	2+2+2	ABRefrain	4		
8-bar	3 Line	2+2+2	AA/ABRefrain	4		
8-bar	3 Line	2+2+3	AAB	1		
8-bar	3 Line	2+2+3	ABRefrain	1		
8-bar	3 Line	2+2+3	ABC Couplet + Refrain	1		
8-bar	Other	Other	ABC+dialogue	1		
8-bar	Mixed	Other	2+2+3 / 2+2+2+2	1	15	Total 8-bar
16-bar	4 Line	2+2+2+2	Mixed	1		
16-bar	Mixed	Mixed	4+3 Line	1	1	Total 16-bar
24-bar	4 Line	4+2+2	Other	2	3	Total 24-bar
24-bar	6 Line		Other	1		
15-bar	3 Line	2+2+2	Other	1		
28-bar	3 Line	2+2+2	Other	1		
30-bar	other		Other	1		
Riff	other		Other	1	5	Total others
					119	Total

Figure 11: Stanza Types – Organized by Stanza Type, Line and number of occurrences

<u>Stanza</u>	<u>Line</u>	<u>Phrase Structure</u>	<u>Textual Form</u>	<u># of occurrences</u>		
12-bar	3 Line	2+2+2	AAB Couplet	57		
12-bar	3 Line	2+2+2	AAB Mixed	5		
12-bar	3 Line	4+2+2	A2LineRefrain	4		
12-bar	3 Line	2+2+2	AAB	3		
12-bar	3 Line	2+2+2	AAB/ABC Mixed	3		
12-bar	3 Line	4+4+2	AAB Couplet	3		
12-bar	3 Line	2+2+2 / 4+2+2	A2LineRefrain	3		
12-bar	3 Line	2+2+2	ABC Couplet	2		
12-bar	3 Line	4+2+2	ABC Couplet	2		
12-bar	3 Line	2+2+2 / 4+2+2	AAB/ABC Couplet	2		
12-bar		Other	Dialogue	2		
12-bar	3 Line	2+2+2	AA/ABRefrain	1		
12-bar	3 Line	2+2+2	AAB/ABC Couplet	1		
12-bar	3 Line	4+2+2	AAB Couplet	1		
12-bar	3 Line	4+2+2	ABRefrain	1		
12-bar	3 Line	2+2+2 / 4+2+2	AAB Couplet	1		
12-bar	3 Line	2+2+2 / 4+2+2	AAB Mixed	1		
12-bar	3 Line	2+2+2 / 4+2+2	AA/ABRefrain	1		
12-bar	3 Line	2+2+3	AAB/ABC Mixed	1		
12-bar	3 Line	Various	ABC Couplet	1		
12-bar	3 Line	Various	A2LineRefrain	1	96	Total 12-Bar

Figure 11 Con't.

8-bar	3 Line	2+2+2	ABRefrain	4		
8-bar	3 Line	2+2+2	AA/ABRefrain	4		
8-bar	2 Line	2+2	AB Couplet	1		
8-bar	2 Line	2+2	AB Mixed	1		
8-bar	2 Line	3+2	AB Couplet	1		
8-bar	3 Line	2+2+3	AAB	1		
8-bar	3 Line	2+2+3	ABRefrain	1		
8-bar	3 Line	2+2+3	ABC Couplet + Refrain	1		
8-bar	Other	Other	ABC+dialogue	1		
8-bar	Mixed	Other	2+2+3 / 2+2+2+2	1	15	Total 8-bar
16-bar	4 Line	2+2+2+2	Mixed	1		
16-bar	Mixed	Mixed	4+3 Line	1	1	Total 16-bar
24-bar	4 Line	4+2+2		2		
24-bar	6 Line		Other	1	3	Total 24-bar
15-bar	3 Line	2+2+2	Other	1		
28-bar	3 Line	2+2+2	Other	1		
30-bar	Other		Other	1		
riff	Other		Other	1	5	Total Others
					119	Total

Blues Song Forms

12-bar Blues

Three Line Stanza / 2+2+2 Phrase Structure

As is the case with virtually all blues artists, the most frequently occurring structure in Spann's lyric repertoire is the 12-bar, three line stanza, which accounts for approximately 81% of his work. It is also not surprising that a 2+2+2 phrase structure with an *AAB* *Couplet* textual form is also most common. Defined above as the "classic" or "authentic" blues form, this stanza is comprised of an AAB text pattern, and ends with a rhyming couplet.

Stanza 1:

A - Meet me in the bottom mamma : bring my boots and shoes
 A - Meet me in the bottom baby : bring me my boots and shoes
 B - Well I'm leavin' town mamma : and I ain't got no time to lose. } *Couplet*

(“Meet Me In The Bottom”, *The Blues of Otis Spann*)

Of the songs with 3 line stanzas that have a 2+2+2 phrase structure, the *AAB Mixed* textual form is the next most common. The AAB Mixed pattern refers to a song that is a mixture of three line stanzas following an AAB text pattern, some of which end with rhyming couplets, and some which do not. There does not appear to be a formula for the number of stanzas that rhyme and the stanzas that do not, or the order in which they occur. Only occurring in 5 instances, these structures are infrequent, when compared to the previous lyric structure.

Stanza 1:

A - Lord knows I love you : can't stand your evil ways
 A - Lord knows I love you : can't stand your evil ways
 B - Well, I'm gonna leave now baby : and I don't see how I can stay. } *Couplet*

Stanza 2:

A - Yes, you go to bed evil woman : too evil to say your prayers
 A - Yes, you go to bed evil baby : too evil to say your prayers
 B - Yes when it come down for lovin' : I'da swear your love ain't down.

(“Evil Ways [take 4]”, *Complete Candid Otis Spann/Lightnin' Hopkins Sessions*)

Next, the *AAB* pattern is much like the previous two examples, except that the stanzas do not adhere to a rhyming scheme.

Stanza 1:

A - Well, it must have been the devil : You know, it must have been the devil
 A - Well, it must have been the devil : Well, it must have been the devil
 B - Well, it must have been the devil, daddy : Turning my baby down.

(“Must Have Been the Devil”, *Otis Spann: Good Morning, Mr. Blues*)¹⁰

Occurring as often as the previous stanzaic-type, the *AAB/ABC Mixed* form denotes a pattern in which some stanzas follow an *AAB* text pattern and some follow an *ABC* pattern. Further, while some stanzas end in a rhyming couplet, others do not. There does not appear to be a formula for the number of stanzas that rhyme and the stanzas that do not, or the order in which they take place.

¹⁰ Admittedly, the repetitions of “it must have been the devil” distributed evenly over five successive two-bar units detract attention from the point that that the last two lines do not rhyme. Regrettably, a better example, with less repetition could not be found. As can be seen at Appendix A, there appears to be a pattern of songs in Spann’s repertoire that are composed of repeating lines. This potentially suggests that this structure is better placed under another category. Nonetheless, this would require more data from the songs that were unobtainable for this study (see Figure 7).

Stanza 1:

A - Shimmy once, shimmy baby : I'm gonna buy you a diamond ring
 A - Shimmy once, shimmy mamma : I'm gonna buy you a diamond ring
 B - You know shimmy pretty baby : and I'll buy you a doggone thing. } *Couplet*

...

Stanza 3:

A - (Lucille) Oh daddy : I'm shimmin' this mornin' (Otis: oh, shake it up, baby)
 B - I'm doin' what you told me (do it right now, do it right) : Ah shimmy daddy,
 C - Come on daddy (I'm doin' all I can for) : Come on and shimmy for me
 (I hear ya).

(“Shimmy Baby”, *Down To Earth*)

Another variation to the 2+2+2 phrase structure is the *ABC Couplet*. It is similar to the AAB Couplet, however, all three lines of the stanza are different (there is no repeated text). The second and third lines form a rhyming couplet.

Stanza 2:

A - Well, you know my baby : she don't know the shape I'm in
 B - Lord I ain't had me no lovin' : in Lord knows when
 C - You know that woman's gonna ask me where I'm goin' now : } *Couplet*
 whoa, I'm gonna tell her where I've been
 (*Have mercy, have mercy*).¹¹

(“My Home is on the Delta”, *Down to Earth*)

AA/ABRefrain refers to a pattern where the second line of the stanza will sometimes repeat the first, and sometimes will not. Nonetheless, the third line always reverts back to a common refrain.

¹¹ Abnormally long lines such as this one are generally the result of a slow tempo.

Stanza 1:

A - Well I don't want it all : I just want a little bit
 A - Well I don't want it all : I just want just a little bit
 REFRAIN - Just a ity-witty bit : just a T90 bit of your love.

Stanza 2:

A - "Cause I'll love you forever" : I tell her every time
 B - Don't ever say you'll leave me baby : 'cause you'll break my mind
 REFRAIN - Just a ity-witty bit : just a T90 bit of your love.

("I Just Want A Little Bit", *The Ultimate Encyclopedia of American Blues Classics*)

The *AAB/ABC Couplet* pattern is an amalgamation of textual patterns listed above. In this case, the stanza form varies between AAB and ABC patterns. The final two lines always form a rhyming couplet.

Stanza 1:

A - Look way over yonder : can you see there what I see?
 B - Want you to look real close : my baby comin' there after me
 C - I told my woman : "why didn't the little girl let me be". } *Couplet*

Stanza 2:

A - Had a dream last night : that my woman would done me wrong
 A - Had a dream last night : that my woman would done me wrong
 B - Why don't you act right baby : bring your clothes on home. } *Couplet*

("Beat-up Team [first version]", *Complete Candid Otis Spann/ Lightnin' Hopkins Sessions*)

Only occurring once, the *ABRefrain* pattern refers to a stanzaic structure in which two differing lines of text are followed by a common refrain.

Stanza 1:

A - God made an Adam and he made him : big and a stout : he wasn't
satisfied, well he : made him a snout
B - 'Cause he was a big thing : yes he has a huge thing
REFRAIN - He was a big thing : but he were my friend don't you know

Stanza 2:

A - God made an Adam, you know he : made him some eyes : well after
he made him : you know he made some thighs
B - 'Cause he was a huge thing : yes he was a big thing
REFRAIN - He was a huge thing, but he were my friend : don't you know.
(*Well Alright...*)

(“It Was a Big Thing”, *Biggest Thing Since Colossus*)

Seeing that the “classic” blues structure is overwhelmingly frequent, it is interesting to note that in the 12-bar 4+2+2 phrase structure, the *AAB Couplet* pattern only occurs one time.

Stanza 1:

A - Well See : See Rider : see what you've done : Oh Lord Lord
A - See-See Rider : see what you've done
B - You know you made me love you woman : now your man'll come. } *Couplet*

(“See-See Rider”, *Chicago Blues*)¹²

¹² Even though this song is a traditional folk song with a 2+2+2 phrase structure, Spann customizes it to be sung as 4+2+2.

12-bar Blues / 2+2+2/4+2+2 Phrase Structure

Another variation to the 12-bar three-line stanza are those that combine 2+2+2 and 4+2+2 phrase structures. In all cases, there is no immediately recognizable pattern that establishes a ratio of the stanzas that follow a 2+2+2 or a 4+2+2 structure, or the order in which phrase structures present within in a song. Similar to the 12-bar 4+2+2 phrase structure, the most frequent of the combined phrase structures follow an *A2LineRefrain* rhyming scheme, in which the first line always precedes a consistent 2 line refrain.

Stanza 3:

A - Well now layin' in my bedroom : you know all alone : didn't have
nobody baby : at my lonesome home
REFRAIN - Couldn't do me no good : yes he couldn't do me no good
REFRAIN - Said "anyone can help you son : be somebody in your neighbourhood".

Stanza 4:

A - Yes, he couldn't do me no good : the doctor couldn't do me no good
REFRAIN - My, he couldn't do me no good : said he couldn't do me no good
REFRAIN - Said "anyone can help you boy, take somebody in your
neighbourhood."

("Doctor Blues", *Down To Earth: The Complete Bluesway Recordings*)

Only occurring twice, the *AAB/ABC Couplet* pattern has the next most frequent occurrence.

Stanza 1:

A - Yes you know I've been mistreated : woah, I'm gonna tell you what it's all
about
A - Peoples I've been mistreated : well you know what I'm
talkin' about
B - Yeah, I worked five long years for that woman, Lord, she had the
nerve to put me out. } *Couplet*

Stanza 2:

A - Well I gotta a job in the steel mill : I've be trackin' steel like a slave :
 For five long years baby : you know I brought you all my pay
 B - Worked for five long years : yes you had the nerve to put me out
 C - Well now just take me back baby : well you're gonna know
 what it's all about

} *Couplet*

(“Steel Mill Blues”, *Down to Earth: The Complete Bluesway Recordings*)

Next, the *AA/ABRefrain* indicates an instance where the second line of the stanza sometimes repeats the first, and sometimes does not. The first two lines always precede a common refrain.

Stanza 1:

A - Woman tell me who's out there : peepin' in my window...*I pay rent*
 here woman
 A - Tell me who's out there : peepin' in my window
 REFRAIN - I can't see it too good but his : finger look for me.

Stanza 2:

A - Sittin' and holdin' you : by your hand : baby know one thing : must be
 your man
 B - Who's out there : peepin' in my window
 REFRAIN - Baby I can't see him but his : finger look for me.

(“Who's Out There”, *Chicago Blues*)

Again, it is interesting to note that in the 12-bar 2+2+2/4+2+2 phrase structure, the 'standard' AAB forms only occur a total of two times. In one instance, the text follows an *AAB Couplet* form whereby the final two lines form a rhyming couplet. In another, the text follows an *AAB Mixed* structure, in which some stanzas end with a rhyming couplet, and some do not.

12-bar Blues 4+4+2

Only occurring three times, songs that follow a 4+4+2 phrase structure are comprised of two lines with 4 short phrases that precede a final line with two longer phrases. In all three instances, each song has an *AAB Couplet* rhyming scheme.

Stanza 1:

A - Well I'm goin' back home to my : baby child :	
Well I'm goin' back home to my : baby child	
A - Well I'm goin' back home to my : baby child :	} <i>Couplet</i>
Well I'm goin' back home to my : baby child	
B - I wanna meet my baby : meet her with a smile.	

(“Baby Child” on *Otis Spann...Is the Blues*)

12-Bar Others

Songs in this category represent a handful of songs with phrase structures that only occur one time, or do not readily follow a specific phrase structure. For instance the song “Pretty Girls Everywhere” (*The Blues of Otis Spann*) follows a 2+2+3 phrase structure and an AAB/ABC Mixed rhyming scheme. Further, the songs “No More Doggin’” and “Sellin’ My Thing” (*Sweet Giant of the Blues*) have been classified as having various phrase structures because each stanza has a different phrase structure. Finally, the two recordings of “Talkin’ The Blues” (*Complete Candid Otis Spann/Lightnin’ Hopkins Sessions*) is a dialogue between Otis Spann and Jimmy Oden that takes place over a twelve-bar blues form. Consequently, there is no definable phrase structure to the text in the occurrences of these two recordings. It is worthwhile to note

Three Line Stanzas / 2+2+3 phrase structure

Another variation to the 8-bar, three-line stanza are those with a 2+2+3 phrase structure. There are only three in total. The first follows an *AA/ABRefrain* pattern.

Stanza 1:

A - I know my Jesus : yes he will make a way
 A - I know my Jesus : child he will make a way
 REFRAIN - I know my Jesus : yes Lord, my Jesus : He'll make a way for you.

...

Stanza 3:

A - He's made a way : for the blind man
 B - Well you know : and he crossed the street
 REFRAIN - That's why I know : I know my Jesus, have mercy child : will make a way for you.

(“Make A Way”, *Sweet Giant of the Blues*)

The second follows and *ABRefrain* pattern.

Stanza 1:

A - I can't be happy mamma : for being so blue
 B - Cause all my worry baby : is all on account of you
 REFRAIN - When things go wrong : so wrong with you: it hurts me too. } *Couplet*

(“When Things go Wrong”, *Complete Candid Otis Spann/Lightnin' Hopkins Sessions*)

The third follows and *ABC Couplet + refrain* pattern. In this instance, stanzas follow an ABC couplet pattern, and eventually revert to a common three line refrain.

Stanza 4:

A - Well I'm leavin' : early in the morning,
 B - Baby and I won't be : back no more
 C - You know the reason why I'm leavin' woman :
 oh lucky so-and-so (*I'm Gonna call your name now*) } *Couplet*

REFRAIN - T9999
 9999
 Oh now T9999 : T9999

(“T 99”, *The Blues of Otis Spann*)

8-bar / Two Line Stanzas / 2+2

Unique to the 8-bar structure are two line stanzas. Only occurring two times, they either present as an AB Couplet form or and AB Mixed form.

Stanza 4:

A - Well I'm leavin' early in the morning :
 Baby and I ain't comin' back no more }
 B - Yeah know I'm leaving you baby darlin' } *Couplet*
 Down the road I go.

(“Leaving You”, *Chess Blues Boxset*)

8-bar / Two Line Stanzas / 3+2

There is only one occurrence of a two line stanza with a 3+2 phrase structure within Spann's collection. In this instance, all stanzas form a rhyming couplet.

Stanza 1:

A – Troublin' minds : I'ma blue : but I won't be blue always
 B - 'cause the sun gonna shine : in my backdoor someday. } *Couplet*

(“Trouble in Mind”, *Otis Spann: Good Morning Mr. Blues*)¹³

8-bar Others

Songs in this category represent two songs that only occur one time, and do not readily follow a specific phrase structure. For instance, the song “My God” (*Best of the Vanguard Years*) has a variable phrase structure and follows an ABC+dialogue rhyming scheme. In this instance, the majority of stanzas follow an ABC text pattern (with no rhyming couplet), and the final stanza presents as a dialogue (duet) between Spann and his wife Lucille. In another instance, “Some Day” (*Best of the Vanguard Years*) is a mixed song type that is comprised of three line stanzas (2+2+3) and 4 line stanzas (2+2+2+2).

¹³ This popular song by R.M. Jones has become part of the standard blues repertoire, and has been performed by numerous singers including LeRoy Carr, Skrapper Blackwell, Nina Simone, and Jerry Garcia.

24-bar Stanzas

There are only three instances of 24-bar stanza structures within Spann's repertoire. The first two are "doubled" versions of previous recordings, originally recorded over a 12-bar structure. As such, these stanzas remain much the same, and have a 4+2+2 phrase structure with a A2LineRefrain textual pattern.

Stanza 1:

A - About a year ago today : on the city welfare: still takin' my money :
playin' me for a square.

Refain - Keep your hands out of my pocket : when I go to bed

Refrain - Keep your hands out of my pocket woman : before I crack your head.

("Get Your Hands Out Of My Pocket", *Chicago Blues*)

The second is a mixed stanza song type that combines a four line phrase with a 3

Line refrain.

Stanza 3:

Tell me one thing and I wanna know : Where in the world did all the good people
go

I don't know, you know, the reason why : I will found out someday by and by

I wonder why : yes I wonder why, why now

I don't know right now but I will : find out by and by.

...

Refrain:

I wonder why : yes I wonder why, why

I wonder why : I wonder why, why, why

I can't tell you right now : but I will find out by and by

(“I Wonder Why”, Sweet Giant of the Blues)

Other

Technically, this category of forms occurs more frequently than stanza types listed above. However, this category has been discussed here to separate it from the discernable forms. A song that has been classified as ‘other’ does not readily fit into a specific category or only occurs one time. For instance, the song “Rock Me Mamma” (*The Blues of Otis Spann*), is a 15 bar structure ($[4+1] \times 3$) and a 2+2+2 phrase structure. “After Awhile” (*The Blues Never Die!*) is a 28-bar, 2+2+2 structure with a AAB/ABC Couplet text pattern. “Vicksburg Blues” (*Chicago Blues*) is a recording of the classic 44s. Spann’s rendition is performed as a 30-bar form. Finally, “Walkin’”, is basically a vocal rant that is sung over a groove, which leads to the refrain “feel’s so good” (See Appendix A).

Blues Themes/Poetry

Given the notion that the blues cannot be easily defined, it should not be surprising that the poetic content of the blues is wide. Unfortunately, much of blues literature has painted a picture of the blues as being entirely about pain, hope and despair. In attempt to explain the meaning of the blues and its compositional process, the literature is full of quotations like the following from guitarist Furry Lewis: “when you write the blues and what you be thinking about, you be blue and you ain’t got hardly nothing to think about. You just already blue, and you just go on and write” (quoted in Sackheim and Shahn 2004: 475). Although the impetus for blues poetry seems fairly obvious, the literature has further focused on trying to explain the circumstances that could ‘give a man the blues’. For instance, John Lee Hooker once tried to explain where the blues comes from when he said “there’s a lot of things that give you the blues, that give me the blues, that give any man the blues: it’s somewhere down the line that you have been hurt some place” (quoted in Sackheim and Shahn 2004).

However, as discussed by Titon, such depictions have created the misconception that the blues is largely autobiographical in nature. He uses “St. Louis Jimmy” Oden’s interview with Paul Oliver to illustrate that while the blues may be autobiographical, it often is not:

...My blues came mostly from women, and I’ve had quite a few to give me lots of trouble, but nevertheless I’d always write from them and that’s the reason why I started out to writin’ blues. *Goin’ down Slow* started from a girl in St. Louis—it wasn’t me—I’ve never been sick a day in my life, but I seen her in the condition she was in—pregnant, trying to lose a kid see. And she looked like she was goin’ down slow. And I made that remark to my sister and it came in my mind and I started to writin’ it like that and it was the first

number I wrote that made a hit. But I got writin' a little bit more and a little bit better. I got inspiration from writin', and I looked at other people's troubles and I writes from that, and I writes from my own troubles (Oliver 1997: 107; Titon 1977: 43--44).

To further complicate matters, the literature has largely suggested that by default of being born in a particular place, time, and class, blues singers are innately born with the ability to render the blues, or, as in the case with Robert Johnson, tells the story of someone who sold their soul to the devil at the crossroads to gain the ability to create the music.¹⁵ As Titon suggests, this is problematic as such notions have lent themselves to the belief that one must “have” the blues to be able to deliver them well. Further, as he explains, this has become a “self-fulfilling prophecy” that has tainted the listener’s notion of what an “authentic” blues should sound like (1977: 44).¹⁶ To illustrate his point, he draws from David Evans’ interview with Reverenced Lacy for *Blues Unlimited*:

I’ve sung [blues] on many a day and never thought I had ‘em. What did I want to have the blues for, when I had everything I wanted, all the liquor, all the money I needed, and more gals that I needed?...I was playing because everybody loved to hear me play ‘em and I loved to play ‘em...I was having fun. Sometimes I’d be kind of bothered and worried as any other man would be. I wasn’t lively all the time...But as a whole I had more blues since I been preaching than I ever had when I was playing the blues (quoted in Titon 1977: 44).

Ultimately, as Titon explains, it is preposterous to expect that a blues singer would be ‘down and out’ every time he/she sings the blues (1977: 44-45).

¹⁵ See Newberger 1976: 87; Schroeder 2004

¹⁶ In his book *American Music Is*, Nat Hentoff recounts an interview in which Spann speaks to the expectations on the part of the listener: “What they want from us are stories. The blues for them is something like a book. They want to hear stories out of their own experiences, and that’s the kind we tell” (Hentoff 2004: 48).

In his book *Escaping the Delta*, Elijah Wald speaks to the problems associated with the traditional depictions of the blues. Although many interviews with blues musicians feed into such romanticised notions, Wald explains that many artists like Little Milton from outside Greenville, Mississippi have resented these conventional images:

Blues isn't all about some guy sitting on a corner, on a store porch or in a little dingy joint, with overalls on and patches on them, singing about his woman left him and took everything. You know, rich women leave rich men as well. Educated men, educated women leave each other, so I fail to see the significance of just the down and out, you know, that kind of thing (Wald 2004: 9).

Nonetheless, the reality is that the conventional images continue to plague much of blues historiography. As a result, it does not seem surprising that blues scholars have mostly endeavoured to describe the blues within a few thematic categories. For instance, previous work by Garon (1975), Oliver (1963), and Vander Woude (1986) categorizes the blues into eleven, thirteen and six themes, respectively (Vander Woude 1986). While it is obvious that the blues is often about pain, mistreatment and struggle, the romanticized view of the blues seems to suggest that the blues is a 'simple' form of music that also has 'simple' and/or few meanings. Robert Springer addresses this perception in his book "Authentic Blues – It's Histories and Meanings" (1995). Springer's main goal is evident in the title—he is interested in documenting the history of blues and discusses thematic patterns as they developed within regional styles to partially facilitate this documentation. Although it is not his main intention, he inadvertently illustrates that blues themes cannot be easily grouped. For instance, unlike previous studies, he has named as many as 66 thematic categories.

The following tables (Figure 12 and Figure 13) are largely derived from the thematic categories put forward by Springer. Although Springer is interested in establishing similarities and/or differences between blues sub-genres (i.e., Rural, Classic, and Modern) and thus creates individual tables of categories for each one, it seems appropriate to amalgamate his categories into one large list.¹⁷ However, where necessary, additional categories, not present in his study, have been listed directly below. For ease of distinction, Springer's original themes have been highlighted, whereas the additionally created ones have not. Further, where Springer's original categories were not applicable to Spann's music and did not occur, the category was not included.¹⁸ It should be noted that lyric examples of thematic categories have not been given, as they seem self-explanatory.

Figure 12 is an alphabetical list of present themes in Spann's lyrics, alongside the frequency with which each one occurs. It is important to note that no one song is limited to one theme; some songs contain as many as six themes. However, it is most common for songs to contain two themes. Figure 13 gives the same information, but is sorted from the most to the least frequently occurring theme. Figure 13 indicates that the most

¹⁷ In his analysis of blues sub-genres, Springer defines *Rural Blues* as the music from the Southern United States that ended around 1940. He specifically makes note of three stylistic regions: the Mississippi Delta (Mississippi and Arkansas), Texas and Louisiana, and the East Coast (Eastern Tennessee, as well as the states of Virginia, North and South Carolina, Georgia and Florida). He further defines *Classic Blues* as the commercial blues that was performed in theatres that lasted from the period of just before 1914 until the great Depression (1940). Finally, he describes *Modern Blues* as being the result of "traditional" musicians who had settled in the Midwest and were influenced by urban areas—specifically Chicago. He further sub-groups Modern Blues by location and time: City Blues (1928-1945), Kansas City Blues (1935-1945), Urban Blues (1945-1960), and Contemporary Blues (1960 – present) (Springer 1995).

¹⁸ Themes present in Springer's work that are not present in Spann's collection are: anger, bad luck, compensation, desertion, gambling, homelessness, hunger, ingratitude, mistrust, polygamy, powerlessness, prison/penitentiary, rejected woman, the conquering woman, the gratifying woman, the stranger, travelling, trifling woman, wandering, and woman's ungratefulness.

prevalent theme in Spann's music is that of love. 'Love' in this case usually has to do with the profession of love for a partner, such as in the case of "Don't You Know":

Stanza 1:

You know I love you baby : can't stand your evil ways
 You know I love you baby : oh, can't stand your evil ways
 You know I love you woman : and I'll love you the rest of my days.

(Otis Spann: Good Morning Mr. Blues)

However, this example also illustrates that the profession of love is often associated with hurt and mistreatment by a lover. The category of 'love' should not be confused with those of sexual invitation, need and pleasure, which are each considered to be separate categories. Interestingly, the category of love never exists alongside sexual invitation, need and pleasure within the same song. It is not known whether Spann intended to keep love separate from sexual invitation, need and pleasure. However, it may suggest that although Spann was known for being disingenuous with women at times, he ultimately believed that love songs should remain earnest and well-intentioned.

It is somewhat unexpected that love is the most frequently occurring theme in Spann's repertoire, as Tilton's (1990) findings indicate that freedom is the overarching theme present in downhome blues (1926-1930). Further, Springer's findings indicate that the most frequently occurring theme in modern blues (where he places the Chicago style) is that of infidelity (1995). It does not seem surprising that traditional blues themes, including, mistreatment/persecution, going back South, and the blues remain high in occurrence.

As a note, the theme of mistreatment/persecution is all-encompassing. As with findings by Tilton (1990), the ‘mistreater’ can be an authority figure, plantation owner or factory foreman. Most often, however, mistreatment is caused by a lover. On the other hand, in the period surrounding the Civil Rights Movement, it becomes more commonplace for songs, such as “I Wonder Why” dealing with racial prejudice to be recorded:

Stanza 2:

Walked in the restaurant to get me something to eat
 Know I saw three or four more empty seats
 Before I could order I heard somebody sayin’ loud,
 “Boy you want somethin’, you know, to take out?”
 I wonder why : yes I wonder why, why, why now
 I wonder why, I wonder why : but I’m gonna find out by and by.

...

Stanza 4:

Two legs and two arms and two eyes
 Everybody watch me as I pass by
 That’s why I said I only [curse]
 Everybody wanna know why I sit down and cry
 I wonder why : yes, I wonder why, why, why
 I don’t know right now baby : but I will find out by and by

(Sweet Giant of the Blues)

During this period, it also becomes more common for songs that act as political commentary to be included on recordings. In each case, the lyrics are politically charged and do not hide feelings about racism, segregation and the fight for equality. This category includes three songs, “Sad Day In Texas” (*Can't Keep From Crying: Topical Blues on the Death of President Kennedy*), “Tribute to Martin Luther King” (*Otis Spann*

with *Muddy Waters & His Band Live the Life*), and “Moon Blues” (*Sweet Giant of the Blues*). Unfortunately, because the circumstances behind each of these recordings is unknown, it is unclear whether Spann wrote these songs because he was politically conscious, or because he was approached by producers such as Pete Welding (in the case of “Sad Day in Texas) to record such politically charged material.

Thematic categories dealing with religious themes are of particular interest. As the blues has been understood to be a secular form of music, this particular category stands out. Not to be confused with those of moral realisations, or the need to mend the wrong that one has done, the songs classified here are often non-blues types (i.e., do not follow a standard blues form and/or chord structure) and classified as gospel/traditional (“He’s Got the Whole World in His Hands”, *Otis Spann: Best of the Vanguard Years*), or contain subject matter exclaiming the greatness of God. It is most likely no coincidence that these songs start to appear in the years after Spann met his second wife Mahalia Lucille, and even moreso in the years preceding his death. For instance, the song “Make A Way” (*Sweet Giant of the Blues*) was recorded within the final year of his life.

Similar to Springer’s conclusions, the overall impression gained from Spann’s music is not one of a man overly content or optimistic. Certainly, however, exceptions of jovial songs do exist. For instance, “Nobody Knows Chicago Like I Do (Party Blues)” (*Down To Earth : The Bluesway Recordings*) is about a ‘happening’ party that Spann and his colleagues had in Chicago. Likewise, “Talking the Blues” (*Complete Candid Otis Spann/Lightnin’ Hopkins Sessions*) is a conversation between “St. Louis Jimmy” Oden

and Spann as they reminisce about their past. Nonetheless, only three categories (party, Chicago, same identity) are entirely comprised of songs that can be considered optimistic or carefree.

These results illustrate that the songs of Spann not only portray Spann's sense of humour, but that his blues go beyond the traditional themes of helplessness, despair and mistreatment. His lyrics also express themes of hope, power, and the need for political change.

Figure 12: Alphabetical list of Themes Present in Spann's Work

Theme	Number of Occurrences
Alcohol	3
Attraction To Women	3
Craziness	2
Death	1
Deceitful Men	1
Departure Of The Man	4
Despair	1
Dissatisfaction	1
Fear	1
Going Back South	16
Infidelity	6
Leaving	17
Loneliness	11
Love	33
Love Promises	12
Magic Spells/Hoodoo	1
Man As Woman's Slave	1
Man's Power Over Women	2
Masculine Desertion	5
Masculine Infidelity	3
Misery/Squalor/Poverty	4
Mistreatment/persecution	19
Money	4
Murder/The Urge to Murder	6
Rejected Man	1
Returning	2
Revenge	1
Sexual Competition	3
Sexual Invitation	4
Sexual Need	5
Sexual Pleasure	2
Suicide	1
Suspicion	5
The Blues	9
The Conquering Male	2
The <i>Femme Fatale</i>	7
The Gratifying Lover	1
The Quest For The Missing Lover	10
The Wish To Mend One's Ways	5
Traditional Morals	2
Violence	1
Women's Desertion	15
Women's Infidelity	13
Work	1
Worry	5
Chicago	1
Hurt	2
Illness	6
Invitation	2
Job	1
Love Gone Wrong	1
Love Life	1
Need For Privacy	3
Need To Let Woman Go	1
Party	2
Personal Story	7
Political/World Events	3
Religion/Repent/Lord	5
Same Identity	1
Threat/Discipline Woman	3
Wants/Desires	3
Wonder	2

Figure 13: Themes Present in Spann's Work Listed by Frequency

Theme	Number of Occurrences		
Love	33	Need For Privacy	3
Mistreatment/persecution	19	Threat/Discipline Woman	3
Leaving	17	Political/World Events	3
Going Back South	16	Craziness	2
Women's Desertion	15	Man's Power Over Women	2
Women's Infidelity	13	Returning	2
Love Promises	12	Sexual Pleasure	2
Loneliness	11	The Conquering Male	2
The Quest For The Missing Lover	10	Traditional Morals	2
The Blues	9	Hurt	2
The <i>Femme Fatale</i>	7	Party	2
Personal Story	7	Invitation	2
Infidelity	6	Wonder	2
Murder/The Urge to Murder	6	Death	1
Illness	6	Deceitful Men	1
Masculine Desertion	5	Despair	1
Sexual Need	5	Dissatisfaction	1
Suspicion	5	Fear	1
The Wish To Mend One's Ways	5	Magic Spells/Hoodoo	1
Worry	5	Man As Woman's Slave	1
Religion/Repent/Lord	5	Rejected Man	1
Departure Of The Man	4	Revenge	1
Misery/Squalor/Poverty	4	Suicide	1
Money	4	The Gratifying Lover	1
Sexual Invitation	4	Violence	1
Alcohol	3	Work	1
Attraction To Women	3	Same Identity	1
Masculine Infidelity	3	Need To Let Woman Go	1
Sexual Competition	3	Love Gone Wrong	1
Wants/Desires	3	Chicago	1
		Love Life	1
		Job	1

CHAPTER FOUR

SPANN'S VOICE

As discussed in previous chapters, little has been written about the life or music of Otis Spann. Although admittedly limited, all existing studies have largely focused on his life and his career as a pianist (i.e., see Kriss). Considering that reviewers and critics have largely exalted Spann's abilities as a vocalist, it seems surprising that no study has been done on his singing, vocal style, or songs.

Despite reviews that praise Spann's abilities as a singer, they tend to lack significant description. No doubt, this is the result of reviews that were ultimately written by fans, rather than music critics. Consequently, descriptions of his voice have tended to include words akin to "boozy" and "lispering".¹ Unfortunately, such words not only undermine Spann's abilities, but also undervalue or neglect the unique qualities present in his voice.

In some attempt to describe his voice, numerous blues aficionados have made direct comparisons between the vocal stylings of Spann and Big Maceo Merriweather. This is not entirely surprising, as Spann and Merriweather were colleagues, if not friends. Moreover, as previously mentioned in chapter two, it is rumoured that Spann may have

¹ "Apart from an outstanding instrumentalist, he was also a vocalist to be reckoned with. His warm, somewhat lispering voice was fit perfectly for the melancholy blues song he recorded so often during the sixties" (Half Ain't Been Told 1964).

"His vocals, too, came to be featured more and more, and his warm, hoarse, slightly boozy voice was a perfect vehicle for the kind of melancholy, intimate blues he had taken up from his idol, Big Maceo" (Guralnick 1999b: 290).

taken “lessons” from Merriweather. Nevertheless, the extent of Spann’s studies with Merriweather are unknown. Admittedly, it is not the intention here to further analyse the vocal similarities and/or differences between the two bluesmen. Nonetheless, one need only complete a simple survey of both singers’ renditions of Merriweather’s “Worried Life Blues” to make it clear that Spann studied his vocal style to some degree.

From the onset of his career, Spann’s voice produced an artistic sensibility and maturity that was far beyond his age.² Contrary to Titon who writes that singers from the Mississippi Delta area frequently used vocal qualities that were otherwise not present in their speech (such as vibrato and “raspiness”), Spann generally sings with his natural voice. He rarely uses intentional vocal effects to heighten a performance. Thus, his singing voice tends to be extremely close to his speaking voice. Furthermore, while Titon found that singers would generally sing “nasally”, Spann seems to derive his breath support from what Donna Soto-Morettini calls “the common or neutral thin fold and thick-fold qualities” of the larynx (Titon 1977: 145; Soto-Morettini 2006: 30-31). This part of the larynx produces a sound that is often perceived as coming from the chest or head (2006: 31).

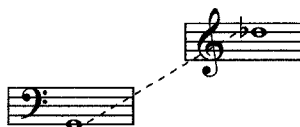
Since Spann has no ‘formal’ training as a vocalist, it is not surprising that he derives his breath support largely from his chest.³ As a result, his voice is not overly

² It is unfortunate that no vocal recordings prior to 1956 could be obtained for this study. However, it is not surprising that his recording of “I’m Leaving You”, which was recorded when Spann was only 26, displays all of the vocal qualities for which he was “known”.

³ As Donna Soto-Morettini writes in her book *Popular Singing*: “...the great majority of the vocal pioneers of Blues, Rock, Gospel, Country and Jazz were not trained singers. Many successful contemporary artists in these genres have not been trained—yet so much depends upon the individual voice” (2006: 4). Further to Soto-Morettini, although Spann was also part of a group that did not take formal lessons with a teacher,

‘powerful’, and at times tends to be hazy and breathy (e.g., “Trouble in Mind” on *Good Morning, Mr. Blues*).⁴ However, this tends to be compensated for by the use of microphones and/or amplification. This notwithstanding, Spann has a remarkable range for an ‘untrained’ singer’ (see Figure 14).

Figure 14: Spann’s Range



Although the comfortable range for a baritone lies between G2 and E4, Spann is able to extend his range to Db5, giving him the ability to sing nearly three octaves (Randel and Apel 1986: 926). In his lower register, his sound is dark, and rich; almost ‘smokey’, at times. Understandably, his voice sounds thinner in his high range; yet, it rarely sounds strained. Nonetheless, it is not surprising that he is most comfortable in his mid-range, and that a large portion of his repertoire is sung in the traditional baritone range.

It is also characteristic of Spann’s singing that he evidently placed an importance on the rendering of lyrics in his songs. Willie Dixon once explained that it was Spann’s ability to “emphasise” that made him a “good” singer: “Emphasising words is a very important thing in the blues...wisdom is the thing you have to bring out in the blues to get the best of it” (Russell and Slaven 1994: 384). It is clear that Dixon was not only referring to Spann’s ability to enunciate clearly, but was also referring to his inherent

it seems most likely he would have received ‘lessons’ during his time at house parties, juke joints, and by listening to records.

⁴ No doubt, the hazy tone to his voice is at least partially due to Spann’s heavy smoking and drinking (see Chapter Three for further discussion).

sense of poetic line, which extends beyond his ability to fit text of varying length into a phrase.

Spann seems to place an importance on the enunciation of his lyrics. For instance, as can be seen in the lyric transcriptions at Appendix A, Spann's voice is not overly difficult to decipher. It is interesting to note, however, that the greatest concentration of songs with lyrics that are unclear, or difficult to discern, occur during the period of 1966-1968. Admittedly, however, reasons behind the difficulties in deciphering text do not lie entirely with Spann, who has the tendency to elide words, but rarely 'mumbles'. Other reasons include poor recording or remastering technology, which in some cases 'swallows' the sounds, and this author's ignorance of certain dialect, particular colloquialisms or 'loose' language. Such instances are indicated by [■].

Moreover, Spann places importance on the words that he chooses to emphasize within his songs. For instance, in songs pertaining to love, Spann tends to stress words such as love, baby, and woman. Likewise, in songs about mistreatment or persecution, he generally accents words relating to hurt, blues, and mistreatment. For instance, it is not uncommon for Spann to accent words that most easily convey the "theme" of a stanza and/or song. As an example, Figure 15 shows that in the song *Good Morning Mr. Blues*, Spann chooses to accent the words "morning", "blues", "how", "do", "feel", "right", and "home".

Figure 15: “Good Morning Mr. Blues” (Stanza 1) from *Good Morning Mr. Blues*

Stanza 1

Good morn-ing Mis-ter Blues _____ Blues, _____ how ___ do you do? _____

Good morn-ing Mis-ter Blues _____ Mis-ter Blues, ___ how do you do? ____

Know I feels al-right now ____ But I come home ____ to wor - ry you. ____

CHARACTERISTICS OF SPANN’S APPROACH TO MELODY

It is further interesting to note that by looking at successive verses from the same example, Spann uses various techniques beyond dynamic, agogic, or pitch accents to stress words of importance (see Figure 16).⁵ For instance, he often ends a mid-line phrase by ‘gliding’ from the first, strong, syllable of a word into the second (and third, where applicable) weak syllable. A related technique is the melismatic extension, which is most often found at the beginning or end of a phrase (which are frequently stressed words). When melismatic extensions are used at the end of a phrase, they frequently land on the tonic.

⁵ “The prominence given to a note or notes in performance by a perceptible alteration (usually increase) in volume (‘dynamic accent’); a lengthening of duration or a brief preceding silence of articulation (‘agogic accent’); an added ornament or pitch inflection of a melodic note (‘pitch accent’)” (Thiemel 2007).

Another technique that Spann often uses to stress a note is illustrated at stanza two, measure two. As seen, Spann often attacks a syllable ‘at pitch’ and immediately releases it upwards or downwards (more commonly) in a series of non-specific pitches. As this example demonstrates, this technique happens mid-phrase, in most cases; however, it is not uncommon to see it at the end of a phrase, and infrequently at the beginning.

Finally, Spann tends to use back phrasing as a way to syncopate melody, and accent words. As suggested by the transcription of this example, Spann seems to feel his music on a 16th note grid; this naturally accents particular words.

It is further interesting to note that this example illustrates how Spann’s music extends beyond the four “blues stanza family” classifications laid out by Tilton in *Down Home Blues*. In Tilton’s classifications, the third line of all blues families ends on the tonic of the song (Tilton 1977: 167-169). However, as seen in the first stanza, Spann often chooses to end a stanza on the mediant of the key, rather than tonic (see measures 3, 7, and 11). Further, he rarely ends on the major third, but instead, directly approaches it from semitone above or below. However, when Spann does choose to end a stanza on the tonic, he commonly approaches it by a 5-4-(b)3-1 descent.

Although it is not strongly illustrated below, there is some evidence to suggest that Spann was cognisant of word painting in his melodic approach. For instance, at the phrase “You knows I feel so low” (stanza 2), the word “low” is either the lowest note of the phrase, or he lands on the tonic, approaching it from a semitone below.

Figure 16: Vocal Characteristics of Spann

Stanza 1

D **glissando* G D **mediant*

Good morn-ing Mis-ter Blues _____ Blues, _____ how ___ do you do? _____

G _____ D _____

Good morn-ing Mis-ter Blues _____ Mis-ter Blues, _____ how do you do? _____

A7 G D G D A7

Know I feels al right now _____ But I come home _____ to wor - ry you. _____

Stanza 2

D G D

You knows I feel so low Till I don't know what to do. _____ You know

G **5 - 4 - (b)3 - 1* D

I feels _____ so low _____ Till I don't know _____ what to do _____

A7 G D D A7

You know I'm so glad you came home You know that I'm in love _____ with you.

Stanza 3 (Piano Solo)

Stanza 4

D G D

You know I ain't got no - bod-y Lord _____ to tell my trou-bles to _____ Well you know

G D

_____ I ain't got no-bod-y Lord _____ (have mer cy) to tell _____ my trou-bles to _____

A7 G D D A7

You know when my ___ moth - er ___ left me ___ Whoa Lord, _____ it broke my heart ___ in two.

KEY CHART

Figure 17 gives the breakdown of the number of songs in each key that Spann sang. Keys were determined in relation to absolute pitch (A=440) wherever possible. However factors including the initial tuning of the instruments at the time of recording, the possible stretching of the tapes during the mastering or remastering process, and the audio technology used by the author during the surveying or transcription process, proved to make this difficult at times.

It does not seem surprising that songs are most frequently recorded in the keys of G (36), C (27), D (16), and A (15), as they are easily accessible to the principal instruments of the blues ensemble (i.e., bass, guitar, piano). Likewise, ‘flat’ keys are avoided, no doubt because they ‘work poorly’ for the principal instruments of the blues ensemble.

Moreover, it may be possible that the large concentration of songs in similar keys is connected to particular circumstances of some recording sessions. Specifically, it seems likely that Spann (and his band, if applicable) would record or perform songs consecutively based on one key (and/or groove). It seems likely that recording like-songs in this manner would make for a ‘tighter’ ensemble—both tonally and metrically. Unfortunately, the order in which songs were originally recorded is not evident from album labels, liner notes, or Bill Rowe’s discography. As such, the correlation between the recorded key of songs, and the recording order of tracks cannot be confirmed. Spann and Waters’ live recording *Live the Life* may provide some evidence to suggest that

Spann recorded songs in ‘key clusters’. On this recording, Spann sings nine songs; six are recorded in the key of G, and three are recorded in the key of C. Nonetheless, a larger survey, and the availability of the recording order of tracks at sessions is most certainly necessary for future follow-up.

Figure 17: Key Distribution of All Songs Sung by Spann

Key	# of Songs
D	16
Db	3
D mi	1
E	5
Eb	1
F	5
G	36
A	15
A mi	3
Ab	1
B	2
Bb	4
Bb mi	1
C	27
C mi	1
	<hr/>
	121

It is particularly interesting to note that Spann seems to have recorded in the keys of Eb (1), Ab (1), and Db (3), which are more common to jazz. It is possible that songs sounding in these keys are the result of one of many aforementioned technological errors, such as the remastering process. However, transcription aids such as *Transcribe!* were used in attempt to decipher Spann’s hand positioning, and to ultimately rule out these non-standard blues keys as impossible. Nonetheless, after closer listening, the songs recorded in these keys could not be confidently heard in the more likely keys of E, A, and

D. Thus, it may be possible that these non-standard blues keys are the result of 'technological interference'. However, it is also possible that Spann was attempting to cross into the jazz market, or to bridge the gap between jazz and blues, by recording songs with standard blues or blues/rock grooves, but in keys more common to jazz-blues.

METRE & TEMPO

As can be seen at Figure 18, Spann's work occurs within a range of 43 - 224 beats per minute (bpm). Within this range, his music can be further divided into four main tempo categories: Very slow ($\downarrow < 60$ bpm), Slow ($\downarrow = 60-75$ bpm), Bright ($\downarrow = 80-118$ bpm), and Fast ($\downarrow > 119$ bpm).⁶ Each tempo category tends to be characterized by a particular bass line or, in the absence of a bass, a characteristic left hand figure in the piano. However, these categories are not steadfast, and some overlapping of bass patterns does occur. In such instances the overall "feel" or "groove" is used to place such songs in a particular rhythmic category.⁷

Figure 18: Tempo Distribution of all Songs Sung by Spann

Tempo	# of Songs
Very slow (<60 bpm)	26
Slow (60 - 75 bpm)	40
bright (80-118 bpm)	31
fast (>119 bpm)	24
	121

⁶ It is interesting to note that Vander Woude also recognizes Muddy Waters' music is also categorisable into four main tempos. However, Waters' music occurred within a greater tempo Range (63-342), making his tempo categories quite different than Spann's: (very slow $\downarrow = 63-76$), slow ($\downarrow = 80-126$), medium ($\downarrow = 141-220$), and fast ($\downarrow = 218-342$) (1986: 53). This is not entirely surprising, as guitar lends itself to faster tempos than the piano, especially considering that Spann was rarely a "rhythm" player, in the traditional jazz sense.

⁷ Groove remains a relatively ambiguous term. However, Mark Butler defines it in his book *Unlocking the groove : rhythm, meter, and musical design in electronic dance music* as "1. a short configuration of bass line and percussion that unfold in continuously repeating cycles. 2. the way in which the rhythmic essence of a piece of music flows or unfolds" (Butler 2006: 326).

Very Slow 12/8 (<60 bpm)

Songs in this tempo range are the slowest in Spann's repertoire and are most easily transcribed in 12/8 metre.⁸ These songs are rhythmically distinguishable from the other tempo ranges by the absence of a predictable skip beat. Bass lines (or the piano left hand in the absence of a bass player) tend to be rhythmically and harmonically "simple", and use large rhythmic values. Bass lines typically have only one, two, three or four notes to the bar (♩ | ♩. ♩. | ♩. ♩. | ♩. ♩.). As can be seen at Figure 19, 'bass' lines tend to vary throughout a song. It is not uncommon to hear Spann tapping his foot on the main pulses (1 - - 4 - - 7 - - 10 - -) in songs that are accompanied by solo piano in this tempo range.

⁸ This is not overly surprising, as the majority of Spann's performances are most easily transcribed in 12/8 metre.

Figure 19: Tempo Category Very Slow
"Nobody Knows" on *Down to Earth - the Complete Bluesway Recordings*

Slow 12/8 (laid back groove) ♩ = 54

Stanza 1

Chord progression for Stanza 1: G, C, G, C, G, (D7)

The first system of Stanza 1 consists of two staves of music. The first staff begins with a G chord and contains the first four measures. The second staff continues with C and G chords and contains the next four measures. The second system also consists of two staves. The first staff begins with a D7 chord and contains the first two measures. The second staff continues with C, G, and (D7) chords and contains the next six measures.

Stanza 2

Chord progression for Stanza 2: G, C, G, C, G, (D7)

The first system of Stanza 2 consists of two staves of music. The first staff begins with a G chord and contains the first four measures. The second staff continues with C and G chords and contains the next four measures. The second system also consists of two staves. The first staff begins with a D7 chord and contains the first two measures. The second staff continues with C, G, and (D7) chords and contains the next six measures.

Slow 12/8 (60 -75 bpm)

Songs in this category represent the largest portion of Spann’s work, and generally present with one of two main “bass” patterns. First, where there is an absence of a bass player, the piano left hand is always characterized by a 4 beat line with skip beats, preceding beats three and one for the entirety of a song, which for the purposes of this paper, this has been termed the half-shuffle bassline (♩. ♩ ♩. ♩ ♩).

Figure 20: Tempo Category Slow 12/8
 “Sometimes I Wonder” from *the Best of the Vanguard Years*

Slow 12/8 ♩ = 60
 Stanza 1

*piano left hand

Second, when a bass player is present, the half shuffle generally disappears and is overridden by a shuffle pattern (♩ ♩ ♩ ♩). The pattern illustrated at this tempo category is almost identical to that given at Figure 21. Ultimately the main distinguishable feature between the shuffle in this tempo range and the next is tempo, which affects the overall “feel”. All pieces in this category unquestionably take place in a 12/8 time.

Bright 12/8 (or 4/4?) (80 – 118 bpm)

Most definably, songs occurring in this tempo range can subjectively be perceived as either taking place within 12/8 or 4/4 time; however, this author decides to categorize them as being in 12/8 for two reasons. First, songs in this category present as a bright shuffle in the vast majority of instances. Further, the bass (or left hand in the absence of bass) is almost always present as a shuffle pattern (♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪). Second, the tendency for passing notes to occur on the triplet grid (see Figure 21) would suggest that the musicians are ‘feeling’ the songs in this category as taking place in 12/8. It is further common to see boogie LH patterns in this rhythmic category.

Figure 21: Tempo Category Bright
"Nobody Knows Chicago Like I Do (Party Blues)"
on Down to Earth - the Complete Bluesway Recordings

Bright ♩ = 100
Stanza 1

The musical notation shows a bass line in 12/8 time with a key signature of one flat (Bb). The tempo is marked as 'Bright' with a quarter note equal to 100 beats per minute. The piece is identified as 'Stanza 1' of 'Nobody Knows Chicago Like I Do (Party Blues)'. The notation consists of three staves of music. The first staff begins with a chord of F and features a shuffle pattern of eighth notes. The second staff begins with a chord of Bb and continues the shuffle pattern. The third staff begins with a chord of C and continues the shuffle pattern, ending with a double bar line. Chord changes are indicated by letters F, Bb, and C above the staff.

Fast 4/4

Songs in this category make the transition from 12/8 into a steady 4/4 time. Generally, these songs have a stronger “rock feel” than the songs in previous categories, which have a have a clear “blues” sound. In the majority of songs that follow a standard 12-bar progression, the bass tends to favour a walking line (♩ ♩ ♩ ♩), and there is a heavy emphasis on the backbeat (beats 2 & 4). As seen in Figure 22, the skip beat does not disappear outright; however, it tends to function as a passing note into beat one of the following measure.

**Figure 22: Tempo Category Fast –
“I Just Want A Little Bit” from The Ultimate Encyclopedia Of American Blues**

Fast 4/4 ♩ = 120
Stanza 1

The musical notation shows a bass line in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff has a G chord above it. The second staff has C and G chords above it. The third staff has D7, C, and G chords above it. The bass line features a mix of quarter and eighth notes, with a skip beat (two eighth notes) in the first measure of the second staff.

Aside from the typical 12-bar progression, this tempo range also lends itself to “groove” based songs, which include: “Sellin’ My Thing” (*Sweet Giant of the Blues*; 136 bpm), “Pretty Girls Are Everywhere” (*The Blues of Otis Spann*; 136 bpm), “Shimmy Baby” (*Down to Earth – The Bluesway Recordings*; 138, and “Walkin’” (*Biggest Thing Since Colossus*; 224).

The majority of odd-bar stanzas tend to belong to this category of songs. For instance, songs like *Twisted Snake* (intro (4) ||8|12|(B) 8|12|12|12|12||; 140 bpm) and *Vicksburg Blues* (9 |30 |26 |30 |10; 140 bpm) belong in this category. This is most likely because the songs with odd-bars most easily lend themselves to the faster rock beat.

HOW METRE & TEMPO AFFECT SPANN'S VOCALS

Figures 23 – 26 are “melodic designs” that illustrate that as the tempo of Spann’s songs increase, the general range of his phrases (and consequently lines and stanzas) tend to become narrower (Armstrong and Grigson 1992: 12). Moreover, the bottom range of phrases tend to disappear, making the tessitura of stanzas higher. Although, this trend progresses as tempo increases, there is some overlap between the tempo ranges.⁹ To make it clear that this trend is not unique to one key, examples are given in the keys of C, and G.

This finding is not overly surprising. It seems likely that it would be more difficult for Spann to sing in his low register as tempo increases. The faster the tune, the louder Spann would sing, making it difficult to sustain adequate breath support to sing in his lower register. Further, in live performance settings, it would be more difficult to sustain an adequate sound in his low range, as he would have to sing even louder to project his voice over accompanying instruments. For this reason, it is not surprising that phrases tend to be shorter in the faster tempos, as well.

⁹ All 121 songs sung by Spann were transcribed into “melodic designs”, and then analysed for range, phrase length and “contour” (Armstrong and Grigson 1992: 12; Titon 1977: 162-165). Nonetheless, contour is not discussed here. While Titon’s analysis of contour is useful in its own terms, as it outlines general contour, it neglects that contours can fluctuate for one artist depending on the key, tempo, and performance state in which a piece is carried out.

Figure 23: Tempo Range 1

Example "Tribute to Martin Luther King" *Live the Life* 50 bpm; G Maj

The musical score consists of three staves of music in G major, 4/4 time, at 50 bpm. Each staff features a melodic line with a dashed line above it indicating a long note or breath mark. The lyrics are: "I know you had to hear the news Hap-pened down in Mem-phs Ten-nes-see yest-er - day Fel-las I know you had to hear the news That hap-pened down in Mem-phs Ten-nes-see yest-er - day There came a - long a sni - per put Doc - tor Luth - er King a - way."

Example "I Need Some Air" *Biggest Thing Since Colossus* 53 bpm; C Maj

The musical score consists of three staves of music in C major, 4/4 time, at 53 bpm. Each staff features a melodic line with a dashed line above it indicating a long note or breath mark. The lyrics are: "It's hot in here I do be - lieve I need some air It's hot in here I do be - lieve I need some air Yes some - one's play'n with my ba - by run - in' my fin - gers all through her hair."

Figure 24: Tempo Range 2

Example Been A Long, Long Time *Live the Life* 68 bpm; G Maj

It's been a long— long time — But I been wor - kin' all the time It's been a

long — long time — But I been wor-kin' all the time Youknowif I —

don't go cra - zy — I bel-ieve I'm gon-na lose my mind

Example Sarah Street *Chicago Blues* 74 bpm; C Maj

Be - lieve I drop down on St. Lou - is Go'n down — on Sar - ah Street —

Gon - na drop down on St. Lou - is Gon - na drop down on — Sar - ah Street —

I got a place — down — there Where-me and my wo-man al - ways meet. —

Figure 25: Tempo Range 3

Example “What’s On Your Worried Mind” *Live the Life* 102 bpm; G Maj

Musical notation for the song "What's On Your Worried Mind" in G Major, 102 bpm. The notation consists of three staves of music in treble clef with a key signature of one sharp (F#). The lyrics are: "Tell me pret - ty ba - by What's on your wor - ried mind _____", "Tell me ba - by What's on your wor - ried mind", and "When you thought I was lea - vin' boy You were lo - vin' all the time." The melody features a mix of eighth and quarter notes with various phrasing slurs and dashed lines indicating breath or phrasing.

Example “I’ve Got a Feelin’” from *Blues Never Die!* 110 bpm; C Maj

Musical notation for the song "I've Got a Feelin'" in C Major, 110 bpm. The notation consists of three staves of music in treble clef with a key signature of no sharps or flats. The lyrics are: "I've got a feel - in' ev - ry - thing's gon - na be al - right _____ Yes,", "I've got a feel - in' _____ Ev - ry - thing's _____ gon - na be al - right _____ I'm gon-na", and "love _____ my ba - by _____ Treat my wo - man right." The melody features a mix of eighth and quarter notes with various phrasing slurs and dashed lines indicating breath or phrasing.

Figure 26: Tempo Range 4

Example “No More Doggin’” from *Biggest Thing Since Colossus* 123 bpm; G Maj

Ba - by no - more dog - gin' fool - in' a - round with you _____ Ba - by

no - more dog - - - gin' fool - in' a - round with you

I've got to let you go ba - by that's what I _____ have to do. _____

Example “You Can’t Hide”, *Chicago Blues* 129 bpm; C Maj

You can run run run Ba - by but you can't hide You can

run run run _____ Ba - by but you can't hide _____ You know I'm gon'

be right there for you wo - man Right there by your side.

CHAPTER FIVE

CONCLUSION & FUTURE STUDY

Although fans and critics have hailed Otis Spann as one of the most influential blues pianists of the 1950s-1960s, he has been largely ignored within academia. This seems interesting, if not problematic, as many of his colleagues, including, Willie Dixon (Dixon and Snowden 1989; Inaba 2005), Sam “Lightnin’” Hopkins (O'Brien 2006), and Muddy Waters (DePue 1998; Kaster 1989; Vander Woude 1986) have been the topic of books, theses, and/or dissertations. Furthermore, what has been written about Spann is often trite, superfluous, or plain incorrect.

Ultimately, this thesis has aimed to recognize Spann’s contribution to blues music. Due to the large size of Spann’s solo work, it was immediately evident to this author that any significant comparative or analytic work on Spann’s piano playing would require a separate examination of its own, and was not included as part of the study. Therefore, the main goal of this thesis has been to clarify Spann’s significance to blues music through the comparative and/or analytic study of his life, songs, and voice.

At the onset of the research for this thesis, it became clear that numerous variations in Spann’s life story existed. These variations created some ambiguity when trying to understand how Spann’s early musical experiences influenced his sound. Questions also arose when attempting to determine how much of Spann’s musical endeavours were dictated by the intentions of others, including: record producers (i.e., Pete Welding or Nat Hentoff), Muddy Waters, and his second wife Mahalia Lucille

Jenkins. As such, Chapter Two attempted to ‘sort through’ the multiple renditions of Spann’s narrative, and create a tentative ‘best’ biography. Future interviews with any surviving family, friends, colleagues, and organizers of events might offer further insight into some of the remaining questions regarding Spann’s personal life and professional endeavours. Local journals and newspapers that were not available to this author might also help to clarify the extent to which Spann performed, or held gigs, without Waters before he “officially” left his band in 1969.

Considering that little analysis of Spann’s music has been made, the aim of Chapter Three was two-fold. First, it was interested in analysing Spann’s stanza and lyric (text) structure, by grouping available recordings into “blues song forms”. After transcribing and analysing all 121 available recordings featuring Spann’s vocals, it was discovered that Spann’s performances can be grouped into six main lyric (text) structures: two line stanzas, three line stanzas, four line stanzas, six line stanzas, mixed stanzas, and those that do not fit into any of the established categories, and subsequently labelled as ‘other’. It was further discovered that Spann’s music could be further sub-grouped to illustrate similarities and differences with phrase and rhyming structures. Ultimately, this was to show that Spann’s music goes beyond the 12-bar form with the AAB text scheme, with which most analysts usually content themselves.

A second aim of the chapter was to analyse Spann’s lyric repertoire for thematic/poetic content. To complete this task, all 154 songs recorded by Spann and his colleagues were analysed using a classification devised by Robert Springer in his book *Authentic Blues* (1995). It was found that the most frequently occurring themes in

Spann's music included those of love, mistreatment/persecution, leaving, and going back south. Although it was not discussed here, future study might include an analysis of how tempo and key affect the subject of a stanza or a song. For instance, a very brief survey indicates that Spann does not seem to sing about love in the fastest tempo range.

Nonetheless, a more detailed study is most certainly required.

Considering that Spann has been largely understudied as a vocalist, Chapter Four attempted to describe the unique qualities present in his voice. After transcribing and analysing all 121 songs sung by Spann, it was discovered that part of Spann's allure results from his range, which extends beyond the traditional baritone range from G2 – Db5. This allows him more flexibility and diversity when creating melodic lines.

A second goal of the chapter was to examine Spann's singing for characteristic traits. It was illustrated that as the tempo of a song increased, the general range of Spann's phrases become narrower. Further, the bottom range of his phrases dissipates, which makes the tessitura of stanzas higher.

Many of the singing traits discussed in this chapter can be found throughout much of Spann's work. However, further analysis of melody and song type would yield more information. A very brief survey would suggest that while many of Spann's vocal traits were ubiquitous, many others seem specific to certain melody or song types.

As a final addition to the work, located at Appendix A, is a lyrics repertory that contains lyric transcriptions of all 182 obtainable songs sung by Spann and his colleagues between October 1954 and April 1970. As has been mentioned in the preceding chapters, poor recording or remastering technology and certain elements of dialect not known to

the author often made particular passages of text difficult to transcribe. However, [] is used to denote passages of text that were difficult to discern. Nonetheless, the transcriptions at Appendix A serve as a starting point for further study and/or analysis of the lyrics of the songs that Spann chose to sing. Upon transcribing all 182 songs, it was immediately evident that many of Spann's songs were often comprised of formulaic or interchangeable stanzas. Nonetheless, further study needs to be done to determine the way in which any 'interchangeable' stanzas are 'formulaic'.

FUTURE PIANO STUDY

It seems obvious that some future large-scale study of Spann should certainly focus on his piano playing. It seems odd that despite Spann's reputation as one of the greatest blues pianists of all time, only a brief study by Eric Kriss has been completed to date (1973). Unfortunately, his study is mainly interested in looking at the "traditional" blues styles of Spann. However, as discussed in previous chapters, Spann's music went beyond the traditional 12-bar basic blues. For instance, songs in the fast tempo range crossed into rock, and songs, like "Three-In-One Blues" (*Blues Piano Orgy!*) is recorded with a slow jazz groove. Further, in an interview for *Living Blues*, Peter Malick once explained that although Spann has been known as a blues piano player, his stylistic abilities went beyond what he became known for:

Late at night Spann would play stuff you wouldn't believe. It was not like listening to anything he did on records. He knew all sorts of jazz standards, popular tunes, everything. He must have got it from hearing things once on the radio and then: "Yeah, I can do that." He didn't even own a record player. Every line he played had this harmonic nature to it.

It just built and had this rich, deep emotional texture. We played literally until the day before he died. That's when I left Chicago...

(Brisbin 2000: 11)

Considering that findings in chapters four and five suggest that Spann was, at times, formulaic in his approach to stanza text and melody, future studies of interest might include Spann's formulaic approach to his piano playing, if applicable. Further areas of interest might include how his soloing and comping changed depending on the style and tempo in which he was playing. Further, it would be interesting to compare Spann's solos when accompanied by a band versus his solo piano pieces. In another area, comparative study on how Spann played with a British band vs. an American band might also show interesting results. Finally, a brief survey suggests that Spann's piano solos and vocal ornamentations often fed off of each other, and in some cases imitated each other. Follow-up in the area would also be particularly interesting.

APPENDIX A:**LYRIC TRANSCRIPTIONS***LIST OF LYRICS BY CORRESPONDING ALBUM*

CHARLEY '45	131
FIVE SPOT †	131
CHESS BLUES BOXSET	132
LEAVING YOU.....	132
OTIS SPANN...IS THE BLUES	133
BABY CHILD	133
INSTRUMENTAL BOOGIE †	134
THE COMPLETE CANDID LIGHTNING HOPKINS/OTIS SPANN RECORDINGS	135
THE HARD WAY	135
TAKE A LITTLE WALK WITH ME	136
OTIS IN THE DARK †	136
LITTLE BOY BLUE.....	137
COUNTRY BOY.....	138
BEAT-UP TEAM.....	139
MY DAILY WISH.....	140
GREAT NORTHERN STOMP †.....	140
RAMBLING ON MY MIND.....	141
WORRIED LIFE BLUES	142
IT MUST HAVE BEEN THE DEVIL	143
OTIS' BLUES †	144
GOIN' DOWN SLOW	144
HALF AIN'T BEEN TOLD.....	145
MONKEY FACE BLUES.....	146
THIS IS THE BLUES †	146
EVIL WAYS [TAKE 4].....	147
COME DAY, GO DAY [TAKE 2].....	148
WALKING THE BLUES †	148
BAD CONDITION	149
MY HOME IS ON THE DELTA.....	150
STRANGE WOMAN	151
WHEN THINGS GO WRONG	152
BEAT-UP TEAM [FIRST VERSION]	153
COW COW BLUES †.....	154

† *Instrumental*

‡ *Mostly Instrumental with intermittent talking*

SPANN AND BOB †	154
ONE DOGGONE REASON	154
BABY CHILD [TAKE 3]	155
BABY CHILD [TAKE 5]	156
TALKIN' THE BLUES [TAKE 1]	158
TALKIN' THE BLUES [TAKE 3]	160
CAN'T STAND YOUR EVIL WAYS [TAKE 2]	163
THE GIRL I LOVE	164
COME DAY, GO DAY [TAKE 3]	165
OTIS SPANN: GOOD MORNING MR. BLUES	166
GOOD MORNING MR. BLUES	166
LOVE, LOVE, LOVE	167
RIVERSIDE BLUES	168
MUST HAVE BEEN THE DEVIL	169
JELLY ROLL BAKER	170
TROUBLE IN MIND	171
WORRIED LIFE BLUES	172
T.B. BLUES	173
SPANN'S BOOGIE †	173
DON'T YOU KNOW	174
GOIN' DOWN SLOW	175
THE SKY'S ARE BLUE	176
KEEP YOUR HANDS OUT OF MY POCKET	177
BOOTS AND SHOES	178
CAN'T KEEP FROM CRYING: TOPICAL BLUES ON THE DEATH OF PRESIDENT	
KENNEDY	179
SAD DAY IN TEXAS	179
OTIS SPANN WITH MUDDY WATERS & HIS BAND LIVE THE LIFE	180
BEEN A LONG, LONG TIME	180
LOOK UNDER MY BED	181
TRIBUTE TO MARTIN LUTHER KING	182
SARAH STREET	183
WORRIED LIFE BLUES	184
KANSAS CITY	185
TIN PAN ALLEY	186
5 LONG YEARS	187
LIVE THE LIFE I LOVE	188
I WANNA GO HOME	189
CAN'T LOSE WHAT YOU AIN'T NEVER HAD	190
HIGH RISING †	191
EVERYTHING GONNA BE ALRIGHT	191
WHAT'S ON YOUR WORRIED MIND?	192
MEAN OLD TRAIN	193
MY BABY LEFT ME	194

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THE BLUES OF OTIS SPANN.....	195
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JANGLE BOOGIE†	196
ROCK ME MAMA	197
NATURAL DAYS.....	198
THE BLUES DON'T LIKE NOBODY	199
I GOT A FEELING	200
T 99.....	201
I CAME FROM CLARKSDALE.....	202
MEET ME IN THE BOTTOM.....	203
LOST SHEEP IN THE FOLD	204
SPANN'S BOOGIE †	205
SARAH STREET	205
YOU'RE GONNA NEED MY HELP.....	206
COUNTRY BOY.....	207
PRETTY GIRLS EVERYWHERE.....	208
STIRS ME UP.....	209
BLUES FESTIVAL	210
GOOD LOOKING WOMAN	210
THE BLUES NEVER DIE!.....	212
AFTER AWHILE	212
DUST MY BROOM.....	213
FEELIN' GOOD	214
ONE MORE MILE TO GO.....	215
STRAIGHTEN UP, BABY	216
THE BLUES NEVER DIE!	217
COME ON	218
I GOT A FEELING	219
I'M READY.....	220
LIGHTNIN' †.....	221
MUST HAVE BEEN THE DEVIL	222
CONVERSATION WITH THE BLUES.....	223
POOR COUNTRY BOY.....	223
PEOPLES CALL ME LUCKY	223
CHICAGO BLUES.....	224
GET YOUR HANDS OUT OF MY POCKETS.....	224
JACK-KNIFE †	224
LOVIN' YOU.....	225
SARAH STREET	226
WHO'S OUT THERE?	227
MR. JELLY-ROLL BAKER.....	228
NOBODY KNOWS MY TROUBLES	229
ONE-ROOM COUNTRY SHACK.....	230
SEE-SEE RIDER	231

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SPANN'S BOOGIE WOOGIE †.....	232
WHAT'S ON YOUR WORRIED MIND.....	232
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YOU CAN'T HIDE.....	234
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YOU SAID YOU'D BE ON TIME.....	238
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BLIND MAN.....	239
SOME DAY.....	241
TWISTED SNAKE †.....	242
GREEN FLOWERS.....	242
THE NEW BOOGALOO †.....	243
MULE KICKING IN MY STALL.....	243
MARIE †.....	244
BURNING FIRE.....	244
SP BLUES †.....	245
SOMETIMES I WONDER.....	245
BLUES JAM †.....	245
HE'S GOT THE WHOLE WORLD IN HIS HANDS.....	246
MY GOD.....	248
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BLUES DON'T LIKE NOBODY.....	249
T' AINT NOBODY'S BUSINESS.....	250
DOWN TO EARTH: THE BLUESWAY RECORDINGS.....	251
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BRAND NEW HOUSE.....	252
CHICAGO BLUES.....	253
DOWN ON SARAH STREET.....	254
MY HOME IS ON THE DELTA.....	255
NOBODY KNOWS CHICAGO LIKE I DO.....	256
SPANN'S BLUES †.....	257
STEEL MILL BLUES.....	257
T' AIN'T NOBODY'S BUSINESS.....	258
MY MAN.....	259
DRIVING DUCK.....	260
NOBODY KNOWS.....	261
HEART LOADED WITH TROUBLE.....	262
SHIMMY BABY.....	263
I'M A FOOL.....	264
LOOK LIKE TWINS.....	265
DOCTOR BLUES.....	266
DOWN TO EARTH.....	267

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NASHBORO RECORDS '45	269
BLUES FOR HIPPIES.....	269
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BIGGEST THING SINCE COLOSSUS	271
MY LOVE DEPENDS ON YOU.....	271
WALKIN'.....	272
IT WAS A BIG THING.....	273
TEMPERATURE IS RISING (100.2°F).....	274
DIG YOU †.....	275
NO MORE DOGGIN'.....	275
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SHE NEEDS SOME LOVING.....	277
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THREE-IN-ONE BLUES †.....	289
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GET DOWN TO THE NITTY GRITTY.....	291
LONG DISTANCE CALL.....	293
I GOT MY MOJO WORKING.....	294
CHAINS OF LOVE.....	295
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ALPHABETICAL LISTING OF LYRICS

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BABY CHILD [TAKE 5]	156
BABY CHILD	133
BAD CONDITION	149
BEAT-UP TEAM [FIRST VERSION]	153
BEAT-UP TEAM.....	139
BEEN A LONG, LONG TIME.....	180
BIRD IN A CAGE †	287
BLIND MAN.....	239
BLOODY MURDER.....	270
BLUES DON'T LIKE NOBODY.....	249
BLUES FOR HIPPIES.....	269
BLUES IS A BOTHERATION.....	237
BLUES JAM †.....	245
BOOTS AND SHOES	178
BRAND NEW HOUSE	252
BURNING FIRE	244
CAN'T LOSE WHAT YOU AIN'T NEVER HAD	190
CAN'T STAND YOUR EVIL WAYS [TAKE 2].....	163
CHAINS OF LOVE	295
CHICAGO BLUES	253
COME DAY, GO DAY [TAKE 2].....	148
COME DAY, GO DAY [TAKE 3].....	165
COME ON	218
COUNTRY BOY.....	138
COUNTRY BOY.....	207
COUNTRY GIRL.....	290
COW COW BLUES †.....	154
CRYIN' TIME †.....	239
DIG YOU †.....	275
DOCTOR BLUES	266
DON'T YOU KNOW	174
DOWN ON SARAH STREET	254
DOWN TO EARTH.....	267
DRIVING DUCK	260
DUST MY BROOM	213
EVERYTHING GONNA BE ALRIGHT	191
EVIL WAYS [TAKE 4]	147
FEELIN' GOOD	214
FIVE SPOT †	131
GET DOWN TO THE NITTY GRITTY	291

GET YOUR HANDS OUT OF MY POCKETS.....	224
GOIN' DOWN SLOW	144
GOIN' DOWN SLOW	175
GOOD LOOKING WOMAN	210
GOOD MORNING MR. BLUES.....	166
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GREAT NORTHERN STOMP †.....	140
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I WONDER WHY.....	297
I'M A DUES PAYIN'	285
I'M A FOOL.....	264
I'M READY	220
INSTRUMENTAL BOOGIE †	134
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IT WAS A BIG THING	273
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JANGLE BOOGIE†.....	196
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KEEP YOUR HAND OUT OF MY POCKET	195
KEEP YOUR HANDS OUT OF MY POCKET	177
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LONG DISTANCE CALL	293
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MEET ME IN THE BOTTOM.....	203
MONKEY FACE BLUES.....	146
MOON BLUES.....	284
MR. JELLY-ROLL BAKER.....	228
MULE KICKING IN MY STALL	243
MUST HAVE BEEN THE DEVIL.....	169
MUST HAVE BEEN THE DEVIL	222
MY BABY (SWEET AS AN APPLE)	296
MY BABY LEFT ME	194
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LYRIC TRANSCRIPTIONS

CHARLEY '45

Five Spot †*Instrumental.*

Spann, Otis. (1954). Five Spot [Recorded by Otis Spann, (pno), Riley B. "B.B." King (gtr), Jody Williams (gtr), Hubert Sumlin (gtr), Willie Dixon (b), Earl Phillips (dr)]. On [45]. Chicago: Charly. (25/10/1954).

CHESS BLUES BOXSET

Leaving You (AB Couplet)

Intro (4 bars)

Well now two years ain't no [sinner]
 Baby now three years anytime
 Yeah y'know the woman I'm lovin' boys
 Going, going to 99

Yes I'm standin', standin' on the corner
 Baby now spinnin' like a wheel
 Yes you've ever been lonely boys
 No chance I've [been.]

HARMONICA SOLO

Well now good, goodbye baby
 If I never see you no more
 Yeah know the real reason why I'm leavin' baby []
 I love you so-and-so.

Well I'm leavin' early in the morning
 Baby and I ain't comin' back no more
 Yeah know I'm leaving you baby darlin'
 Down the road I go.

GUITAR SOLO

Well now good, goodbye baby
 If I never see you no more
 Yeah now I'm leavin' in the morning baby
 Down the road I go.

Spann, Otis. (1992). Leaving you [Recorded by Otis Spann (vcl, pno), Walter Horton, (hca), Robert Lockwood, Jr. (gtr), unkown (gtr), Willie Dixon (b), Fred Below, Jr. (dr)]. On *Chess Blues Boxset* [CD]. Chicago: Chess/MCA. (7/1956).

OTIS SPANN...IS THE BLUES

Baby Child (AAB Couplet)

Intro (4 Bars)

Well I'm goin' back home to my : baby child :
 Well I'm goin' back home to my : baby child
 Well I'm goin' back home to my : baby child :
 Well I'm goin' back home to my : baby child
 I wanna meet my baby : meet her with a smile.

When that train rolled up : baby child : When that train rolled up : baby child
 When that train rolled up : baby child : When that train rolled up : baby child
 I wanna meet my baby : meet her with a smile.

I wanna see my baby : baby child : I wanna see my baby : baby child
 I wanna see my baby : baby child : Let daddy see his little baby : baby child
 Let me see my baby : see her with a smile.

GUITAR SOLO (2)

I sent her all of my money : baby child : I sent her all of love : baby child
 I sent her all of my respect now : baby child : I sent her all of my regard : baby child
 I wanna see my baby : see her with a smile.

Catch the first thing smokin' : baby child : I'm gonna catch the first thing smokin' :
 baby child
 I'm gonna catch first thing smokin' : baby child : Catch the first thing smokin' :
 baby child
 I'm goin' back home to : see my baby child.

Well you know she's young and tender : baby child : That's why daddy loves his baby :
 baby child
 My baby's young and tender : baby child : That's why daddy loves that woman :
 baby child
 Don't bring it on my baby : I in love with my baby child

Well I'm goin' back home : baby child : Well I'm goin' back home : baby child
 You know I'm goin' back home : baby child : You know I'm goin' back home :
 baby child
 Well I'm goin' back home to : see my baby child.

McMahon, Andrew. (1983). Baby Child [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr (gtr), Nat Hentoff (producer), George Piros (Engineer)]. On *Otis Spann...Is the Blues* [LP]. Fine Recording Studio: New York City: Crosscut Records. (23/08/1960).

Instrumental Boogie †

Instrumental.

Lockwood, Robert L. & O. Spann. (1983). Instrumental Boogie [Recorded by Otis Spann (pno), Robert Lockwood, Jr (gtr), Nat Hentoff (producer), George Piros (Engineer)]. On *Otis Spann...Is the Blues* [LP]. Fine Recording Studio: New York City: Crosscut Records. (23/08/1960).

**THE COMPLETE CANDID LIGHTNING HOPKINS/OTIS SPANN
RECORDINGS**

The Hard Way (AAB Couplet)

Intro (4 Bars)

I came up the hard way : I just about raised myself
 You know, I came up the hard way : I just about raised myself
 I been in and out of trouble : but I never begged no one for help.

I don't speak educated : because peoples I have not none
 Yes, I don't speak educated : because my people that I have none
 But I am done just about good else peoples : people who have some.

They said 26 letters in the alphabet : peoples that I can't even spell my name
 They says there's 26 letters in the alphabet : peoples I can't even spell my name
 But you know I can go along so smoothly : peoples it don't bother me just the same.

PIANO SOLO & GUITAR

After a few years passed : I soon learned how to sign my name
 Yes, after a few years passed : I learned how to sign my name
 Still each letter in the alphabet : left to me, they seem the same.

PIANO SOLO

Some people call me the dumb boy : but that don't pay me no mind
 Yes, some people called me the dumb boy : but please don't pay them no mind
 'cause every number in the alphabet look the same : baby I don't [ever restin'] on my
 mind.

Spann, Otis. (1992). *The Hard Way* [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (gtr), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Take A Little Walk With Me
(Sung by Robert Lockwood, Jr.)

Intro (4 Bars)

Come on : take a little walk with me
Come on baby : take a little walk with me
To the same old place : where we long to be.

Come on : take it a little walk with me
Come on, baby : take a little walk with me
To the same old place : Memphis, Tennessee.

Early one mornin' just about : half past three
You done something : that's really wearing' me
Come on : take a little walk with me
To the same old place : where we long to be.

Let's take a walk out on the old : Avenue
I've got somethin' for you to : do
Come on : take a little walk with me
To the same old place : where we long to be. (*Well alright, alright*).

PIANO SOLO

Come on baby now you know we going to : walk so slow
Until every time you see me : you'll wanna walk some more
Come on : take a little walk with me
To the same old place : where we long to be .

Lockwood, Robert L. (1992). Take A Little Walk With Me [Recorded by Otis Spann, (pno), Robert Lockwood, Jr., vcl/gtr, Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Otis in the Dark †

Instrumental.

Spann, Otis. (1992). Otis In The Dark [Recorded by Otis Spann, (pno), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Little Boy Blue

(Sung by Robert Lockwood, Jr.)

Intro (2 Bars)

Little boy blue : please come blow your horn

Little boy blue : please come blow your [*cuts out]

You know the sheeps is in the meadow : and the cows's in the corn

Little boy blue : please come blow your horn

Little boy blue : please come blow your horn

You know my baby gone and left me : she left me all day long

You know the sheeps is in the meadow : and the cows's in the corn

My baby went and left me : and she left me all alone

Little boy blue : please come blow your horn

You know my baby gone and left me : she left me all day long.

Now you know I'm gonna take my whip and whip her : I'm gonna whip her down to the
ground

I'm gonna take my dirt and stop her : and I'm gonna turn it round and round

Little boy blue : please come blow your horn

You know my baby gone and left me : she left me all day long

GUITAR SOLO

Little boy blue : please come blow your horn

Little boy blue : please come blow your horn

You know my baby gone and left me : she left me all day long.

Lockwood, Robert L. (1992). Little Boy Blue [Recorded by Otis Spann, (pno), Robert Lockwood, Jr., vcl/gtr, Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Country Boy (AAB Couplet)

Intro (4 Bars)

You know I'm just a country boy : and a long, long way from home
 You know I'm just a poor country boy : and I'm a long, long way from home
 You know peoples, I can't read or write : peoples, please don't do me wrong.

Can you remember baby : can you remember the words you said?
 mmm...ohh... : can you remember the words you said?
 When I was sick and down woman : and I needed you to rub my achin' head.

I was born in the country baby : peoples and I've never been to town
 Yes, I was born in the country : peoples I've never been to town
 You know why don't you reconsider baby : stop and lay your burden down.

PIANO SOLO

You know : I've been havin' trouble everywhere I go
 mmm... : I've been havin' trouble everywhere I go
 Yeah, because I'm a country boy : I've been driftin' from door to door

I'm gonna [get the first thing smoking] : back down the road I'm gone
 I'm gonna [get the first thing smokin'] : people down the road I'm gone
 You know I am going back to Mississippi : people where I was bred and born.

Spann, Otis. (1992). Country Boy [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (gtr), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Beat-Up Team (AAB Couplet)

Intro (4 Bars)

Know the blues ain't nothin' : but a botheration on your mind
 You know the blues ain't nothin' : but a botheration on your mind
 When you think your woman's gone : your woman's there with you all the time.

I used to pick a whole lot of cotton baby : peoples and I used to pull a whole lot of corn
 You know I used to pick a whole lot of cotton people : and I used to pull a whole lot of
 corn
 I used to try to tell the city boy what to do : but it looked like to me, he just couldn't
 learn.

Ain't it wonderful to know what to do : 'special' when you at home
 Ain't it wonderful to know what to do : 'special' when you at home
 That's while I was raised up workin', Lord now : out down on Mr.—Mr. Charley's farm.

I couldn't go to town till Saturday : peoples I couldn't even spend my dough
 I couldn't even go till almost Saturday : peoples I couldn't even spend my dough
 You know, I would even got scared now : I was scared to go from door to door. (*Well
 Alright*)

PIANO SOLO

Well when I wasn't drivin' tractor : baby I had me an old beat-up team
 You know, when I wasn't drivin' tractor : you know I had be an old beat up team
 You know I was down in Mississippi : and people you know just what I mean.

The work wasn't so hard : but my boss was so doggone mean
 You know, the work wasn't hard : by my boss was so doggone mean
 But I had two pretty horses Lord : two of the one that you ever seen. (*Watch out Brother
 Robert...*)

GUITAR SOLO

You know you see me laughin' : I'm laughin' just to keep from cryin'
 When you see me laughin' : you know I'm laughin' just to keep from cryin'
 You know I done work so hard : I can't get it off of my mind.

Spann, Otis. (1992). Beat-Up Team [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (gtr), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

My Daily Wish

(Sung by Robert Lockwood, Jr.)

Intro (Free)

My daily wish is : is to get you off my mind
 My daily wish is : is just to get you off my mind
 I used to love you pretty baby : but you treated me so unkind.

My daily wish was : that you'd come to see me sometime
 My daily wish was : just please come to see me sometime
 But you treated me so filthy : I'm tryin' to wear you off my mind.

PIANO SOLO

When I first met you pretty baby : you treated me just like the King of Spain
 When I first met you pretty baby : you treated me just like the King of Spain
 Since I've known you so long : I hate to hear anybody call your name.

My daily wish is : is to get you off my mind
 My daily wish is : just to get you off my mind
 I still love you pretty baby : but you just treats me so unkind.

Lockwood, Robert L. (1992). My Daily Wish [Recorded by Otis Spann, (pno), Robert Lockwood, Jr., vcl/gtr, Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Great Northern Stomp †

Instrumental.

Spann, Otis. (1992). Great Northern Stomp [Recorded by Otis Spann, (pno), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Rambling on My Mind
(Sung by Robert Lockwood, Jr.)

Intro (4 Bars)

I've got ramblin' : I've got ramblin' on my mind
I've got ramblin' : I've got travelin' on my mind
I still love you pretty baby : but you treats me so unkind.

When I first met you baby : you treated me like a king
When I first met you pretty baby : you treated me just like a king
Yes we been together so long : until my little love don't mean a thing.

That's why I've got ramblin' : I've got travelin' all on my mind
I've got ramblin' : I've got travelin' all on my mind
Yes I still love you pretty baby : but you treats me so unkind. (*Well Alright*)

PIANO/GUITAR SOLO (2)

I believe : I believe I'll go back home
I believe : I believe I'll go back home
I just want to tell the little girl who I'm in love with : that she have not done me wrong.

I hate to leave my baby : standin' in the back door cryin'
I hate to leave my baby : standin' in the back door cryin'
Yes she's done me so low down and dirty : I've got ramblin' all on my mind.

Johnson, Robert L. (1992). I Got Rambling On My Mind, no. 3 [Recorded by Otis Spann, (pno), Robert Lockwood, Jr., vcl/gtr, Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Worried Life Blues (ABRefrain)

Intro (4 Bars)

Oh Lordy Lord : Oh Lordy Lord
 It hurt me so bad : for us to part
 But someday baby : you ain't gonna worry my life anymore.

Yous on my mind : everyplace I go
 How much I love you : you'll never know
 But someday baby : you ain't gonna worry my life anymore.

So many days : since you've been gone
 I've been worrying and grieving : my life alone
 But someday baby : you ain't gonna worry my life anymore. (*No boys, she don't worry my life nomore*).

PIANO SOLO (2)

Can you remember baby : when you lay down across my bed
 Drinkin' that old bad whiskey : talkin' all that you had
 But someday baby : you ain't gonna worry my life anymore.

You remember my mouth : when you knocked up on my door
 'member what you told me : you didn't love me no more
 But someday baby : you ain't gonna worry my life anymore.

GUITAR SOLO

So this is my story : all I got to say to you
 So long baby : and I don't care what you do
 But someday baby : you ain't gonna worry my life anymore.

Merriweather, "Big" Maceo. (1992). Worried Life Blues [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (gtr), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

It Must Have Been The Devil (AAB)

Intro (4 Bars)

Well, it must have been the devil : You know it must have been the devil
 You know it had to been the devil : You know it must have been the devil
 You know it must have been the devil : Turnin' my baby down.

Well, I heard a mighty rumblin' : You know I heard a mighty rumblin'
 You know I heard a mighty rumblin' : You know I heard a mighty rumblin'
 Well, I heard a mighty rumblin' : Deep down in the ground.

Well it sound like my baby : You know it sound like my baby
 You know it sound like my baby : You know it sound like my baby
 You know it must have been the devil : Turnin' my baby 'round.

PIANO SOLO

Well now I cut your kindlin' : Woman you don't know I cut your kindlin'
 Baby I cut your kindlin' : Little girl I cut your kindlin'
 So woman don't you cry : Told the farm boy 'goodbye'.

Well now look how it's lightnin' baby : Woman, look how it's thunderin'
 Baby look how it's lightnin' : Woman can you hear how it's thunderin'
 You know it must have been the devil : Turnin' my baby down.

GUITAR SOLO

What you don't love me baby : Know it you don't love me woman
 If you don't love me baby : If you don't love me woman
 Why don't you learn to be the devil : Turnin' my baby down.

Spann, Otis. (1992). *It Must Have Been The Devil* [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (gtr), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Otis' Blues †*Instrumental.*

Spann, Otis. (1992). Otis' Blues [Recorded by Otis Spann, (pno), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Goin' Down Slow

(Sung by Jimmy Oden)

Intro (4 Bars)

I have had my fun : if I don't get well no more
 I have had my fun : if I don't get well no more
 My health is failin' me : and I'm goin' down slow.

Please write my mother : tell her the shape I'm in
 Please write my mother : tell her the shape I'm in
 Tell her to pray for me : forgiveness of my sins.

Tell her-a don't send no doctor : doctor can't do no good
 Tell her-a don't send no doctor : doctor can't do no good
 It's all my fault : didn't do the things I should.

PIANO SOLO

Mother please don't worry : this is all in my plan
 Mother please don't worry : this is all in my plan
 Just say your son is gone : out of this world somewhere.

Oden, James & O. Spann. (1992). Going Down Slow [Recorded by Otis Spann, (pno), Robert Lockwood, Jr. (gtr), "St. Louis" James Burke Oden (vcl), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Half Ain't Been Told (AAB Couplet)

Intro (8 Bars)

Seems like everything I do : peoples I do it wrong
 Seems like everything I do : peoples I do it wrong
 Ever since my : my poor mother been gone.

Why should I get kick'ded around : and treated like a poor dog
 Why should I get kick'ded around : and treated like a poor dog
 I'm gonna take my trouble : take my trouble to the Lord.

Yeah, my poor mother : would turn over in her cold, cold grave
 You know my poor mother : would turn over in her cold grave
 If she know : her son was treated like a slave.

PIANO SOLO

You know Lord : I strayed away like a lost sheep from its fold
 Yes I just strayed away : just like a lost sheep from its fold
 Yeah I'll tell you all about it : know the half ain't never been told.

PIANO SOLO

Why should I get kick'ded around : people, like a poor dog
 Why should I get kick'ded around : people, like a poor dog
 I'm gonna take my trouble : take my trouble to the Lord.

Outro (2 Bars)

Oden, James. (1992). Half Ain't Been Told [Recorded by Otis Spann (vcl, pno), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Monkey Face Blues
(Sung by Jimmy Oden)

Intro (4 Bars)

The woman that I'm lovin' : she takes my appetite
The woman that I'm lovin' : she takes my appetite
She's the prettiest woman : I ever seen in my sight.

She's got a face just like a monkey : hair just like a teddy bear
She's got a face like a monkey : hair just like a teddy bear
You can tell by that : I know my woman anywhere.

She's got pretty smooth skin : just like an elephant hide
She's got pretty smooth skin : just like an elephant hide
And when you see her people : you'll know that I ain't lyin'.

PIANO SOLO

She's cute when she walks : she wobbles all over the street
She's cute when she walks : she wobbles all over the street
She's got little bird legs : pair of them over-sized feet

You can go right ahead : make all of your wise cracks
You can go right in ahead : make all of your wise cracks
After all she's my woman : poor girl has got what I like.

Oden, James. (1992). *Monkey Face Woman* (blues) [Recorded by Otis Spann, (pno), Robert Lockwood, Jr. (gtr), "St. Louis " James Burke Oden (vcl), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

This is the Blues †

Instrumental.

Spann, Otis. (1992). *This is the Blues* [Recorded by Otis Spann, (pno), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Evil Ways [take 4] (AAB Mixed)

Intro (12 Bars)

Lord knows I love you : can't stand your evil ways
 Lord knows I love you : can't stand your evil ways
 Well, I'm gonna leave now baby : and I don't see how I can stay.

Yes, you go to bed evil woman : too evil to say your prayers
 Yes, you go to bed evil baby : too evil to say your prayers
 Yes when it come down for lovin' : I'da swear your love ain't down.

Yes, I just found out baby : we've been together too long
 Yes, I just found out : we've been together too long
 Yes, that the trouble baby : your daddy'll soon be gone.

GUITAR SOLO

Yeah, let's get together mamma : divide the little money we got (*know we ain't got much
 baby*)

Yeah, let's get together baby : divide the little money we got
 Yes, I'm gonna leave now woman : you can believe it or not.

Oden, James. (1992). Evil Ways (take 4) [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (gtr), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Come Day, Go Day [Take 2]
(Sung by Jimmy Oden)

Intro (4 Bars)

It's just come day and go day : baby that is all you know
It's come day and go day : baby that is all you know
Walkin' from tavern to tavern : spending all of my dough.

You drink whiskey for your breakfast : after that it's all day long
You drink whiskey for your breakfast : after that it's all day long
When I ask you about my money : baby you swear you ain't done nothin' wrong.

You should be like some women : go to a show some time
You should be like some women : go to a show some time
It would make you a better woman : take drinkin' off your mind.

GUITAR SOLO

Goin' to leave it to you : baby and I'm not goin' to lie
Goin' to leave it to you : baby and I'm not goin' to lie
Mama you ain't no trouble : soon as you get high.

Oden, James. (1992). Come Day, Go Day (take 2) [Recorded by Otis Spann, (pno), Robert Lockwood, Jr. (gtr), "St. Louis" James Burke Oden (vcl), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Walking the Blues †

Instrumental.

Spann, Otis. (1992). Walking the Blues [Recorded by Otis Spann, (pno), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Bad Condition
(Sung by Jimmy Oden)

Intro (4 Bars)

Some people say that I'm dead : but it's all a big mistake
Some people say that I'm dead : but it's all a big mistake
Some say they went to my funeral : some say they was at my wake.

I used to run around : drink whiskey both day and night
I used to run around : drink whiskey both night and day
Always got good women : but I stayed out of their way.

GUITAR SOLO

PIANO SOLO

I'm in a bad condition : and I'm still goin' down slow
I'm in a bad condition : and I'm still goin' down slow
People the things I used to do : I can't do them no more.

PIANO SOLO

Oden, James. (1992). *Bad Condition* [Recorded by Otis Spann (pno), Robert Lockwood, Jr. (gtr), "St. Louis
" James Burke Oden (vcl), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid
Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic.
(23/08/1960).

My Home Is On The Delta (ABC Couplet)

Intro (4 Bars)

Well, my home in the Delta : way out on that old farmer road.
Well, I'm leavin' Chicago : peoples, people and I sure do hate to go
Yes, I'm leavin' in the mornin' : back down the road I go.

Well, I love my baby : she don't know she don't know the shape I'm in
I haven't had no lovin' : oh Lord, oh Lord, when God know when
I've been sittin' here thinkin' : "wonder where in the world she's been".

PIANO SOLO

mmm...(8 bars)

Well you know I been sittin' here thinkin' : "wonder where in the world she's been".

Morganfield, McKinley. (1992). My Home Is On the Delta [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (gtr), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Strange Woman
(Sung by Jimmy Oden)

Intro (4 Bars)

Strange woman, strange woman : I know you in love with someone else
Strange woman, strange woman : I know you in love with someone else
But I must say : that I like you for myself.

Strange woman you dress good : and you look so nice and fine
Strange woman you dress good : and you look so nice and fine
And I hope someday woman : strange woman you will be mine.

I like the way you dress : and the way you wear your hair
I like the way you dress : I like the way you wear your hair
Strange woman : I believe that love is really there.

GUITAR SOLO

Strange woman I would like to : woman make a date with you
Strange woman I would like to : baby make a date with you
I could feel satisfied : then I could believe that love is true.

Oden, James. (1992). *Strange Woman* [Recorded by Otis Spann, (pno), Robert Lockwood, Jr. (gtr), "St. Louis" James Burke Oden (vcl), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

When Things Go Wrong (ABRefrain)

Intro (4 Bars)

I can't be happy mamma : for being so blue
 Cause all my worry baby : is all on account of you
 When things go wrong : so wrong with you: it hurts me too.

I give you all my money woman : what more can I do
 You know every time you leave me baby : you break Brother Spann's heart in two
 When things go wrong : so wrong with you (have mercy) : it hurts me too.

You know you say you'll love me : I believe you do
 Why you wanna treat me woman : little girl, the way you do
 When things go wrong : so wrong with you (have mercy) : it hurts me too.
 (*Watch out Robert, Jr.*)

GUITAR SOLO

You got me down here : on my knees a-prayin'
 You know you walked off and left me : woman for another man
 When things go wrong : so wrong with you (have mercy) : woman, it hurts me too.

Stops me from drinkin' : I don't drink no more
 Baby y'know I didn't care woman : baby, I didn't care why you go
 But when things go wrong : so wrong with you (have mercy) : woman it hurts me too.

PIANO SOLO (2)

You got me cryin' : got me cryin'
 Baby, but I ain't : gonna cry no more
 'Cause when things go wrong : so wrong with you : it hurts me too.

I'm gonna leave you : back a-cryin'
 So I can get you : off of my mind
 'Cause when things go wrong : so wrong with you : baby hurts me too.

Red, Tampa. (1992). When Things Go Wrong [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (chorus/gtr), "St. Louis" James Burke Oden (chorus), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Beat-Up Team [first version] (AAB/ABC Couplet)

Intro (4 Bars)

Look way over [yonder] : can you see there what I see?
 Want you to look real close : my baby comin' there after me
 I told my woman : "why didn't the little girl let me be".

Had a dream last night : that my woman would done me wrong
 Had a dream last night : that my woman would done me wrong
 Why don't you act right baby : bring your clothes on home.

I been cryin', I been cryin' : baby don't let me cry no more
 I been cryin', I been cryin' : please, please, please, don't let me cry no more.
 If you don't want me baby : stop knocking up on my door.

I have seen in time I would worry : but I don't have to worry no more
 Yes, seena time that I worry : but I don't have to worry no more
 Please go ahead on, leave me 'lone woman : 'cause you don't love me no more.

PIANO SOLO (*Tell somebody to leave me alone*)

If you love me woman : you would try and keep me satisfied
 Oh, if you love me woman : won't you please try keep me satisfied
 Don't have me runnin' worried : hanging my head and cryin'.

PIANO/GUITAR SOLO

And now, goodbye baby : fare you well, goodbye
 Well now, goodbye baby : baby fare you well, goodbye
 I'm so glad I ain't got to worry : so glad I don't have to cry.

Spann, Otis. (1992). Beat-Up Team (first version) [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (gtr), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Cow Cow Blues †*Instrumental.*

Davenport, Cow Cow. (1992). Cow Cow Blues [Recorded by Otis Spann, (pno), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Spann and Bob †*Instrumental.*

Lockwood, Robert L. & O. Spann. (1992). Spann and Bob [Recorded by Otis Spann, (pno), Robert Lockwood, Jr. (gtr), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

One Doggone Reason

(Sung by Jimmy Oden)

Intro (4 Bars)

There is one doggone reason : my woman and I don't agree
 There is one doggone reason : my woman and I don't agree
 Somebody always tellin' my woman : lotsa bad lies on me.

She can meet anyone that know me : they'll tell her I just seen poor Jim
 She can meet anyone that know me : they tell her I just seen poor Jim
 And if I done committed a murder : what good would it mean to them.

My woman is a weak-minded woman : she believes in any fairytale
 My woman is a weak-minded woman : she believes in any fairytale
 Between my friends and her weak mind : I'm going to land in jail.

Oden, James. (1992). One Doggone Reason [Recorded by Otis Spann (pno), Robert Lockwood, Jr. (gtr), "St. Louis" James Burke Oden (vcl), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Baby Child [take 3] (AAB Couplet)

Intro (12 Bars)

Well I'm going back home to my : baby child : Well I'm going back home to my : baby
child

Well I'm going back home to my : baby child : Well I'm going back home to my : baby
child

When I meet my baby : wanna meet her with a smile

When that train roll up : baby child : When that train roll up : baby child

When that train roll up : baby child : When that train roll up : baby child

I wanna meet my baby : meet her with a smile.

I'm gonna see my baby : baby child : I wanna see my baby : baby child

I wanna see my baby : baby child: I wanna see my baby : baby child

I wanna see my baby : see my baby's smile.

Well you know that's my baby : baby child : Well you good as daddy's baby : baby child

You know that's all daddy's got now : baby child : That's all I want is my : baby child

I wanna meet my baby : meet my baby child.

PIANO/GUITAR SOLO (2)

Catch the first thing smokin' : baby child : Catch the first thing smokin' : baby child

Catch the first thing smokin' : baby child : Catch the first thing smokin' : baby child

Well I'm goin' back home to : see my baby child.

I'm in love with the woman : baby child : I'm in love with the woman : baby child

I'm in love with the woman : baby child : I'm in love with the woman : baby child

I'm in love with the woman : know that's my baby child.

Well, I'll give her what she wanna : baby child : Well you know daddy's tired of it baby :
baby child

You know I'll give her what she wanna : baby child : You know daddy's tired of it baby :
baby child

Well I'm goin' back home : goin' to my baby child.

PIANO (8 bars)

Well I'm going back home to my... : baby child.

McMahon, Andrew. (1992). *Baby Child* (take 3) [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (gtr), "St. Louis" James Burke Oden (chorus), Nat Hentoff (Producer), George Piro (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Baby Child [take 5] (AAB Couplet)

Intro (12 Bars)

Well I'm going back home to my : baby child : Well I'm going back home to my : baby child

Well I'm going back home to my : baby child : Well I'm going back home to my : baby child

I wanna meet my baby : meet her with a smile

When that train roll up : baby child : When that train roll up : baby child

When that train roll up : baby child : When that train roll up : baby child

I wanna meet my baby : meet her with a smile.

I wanna see my baby : baby child : I wanna see my baby : baby child

I wanna see my baby : baby child : Let daddy see his baby : baby child

Let me see my baby : see her with a smile.

PIANO/GUITAR SOLO (2)

I sent her all of my money : baby child : I sent her all of my love : baby child

I sent her all of my respect now : baby child : I sent her all of my regard : baby child

I wanna see my baby : see her with a smile baby.

Catch the first thing smokin' : baby child : I'm gonna catch the first thing smokin' : baby child

I'm gonna catch the first thing smokin' : baby child : Catch the first the smokin' : baby child

I'm goin' back home to see : my baby child.

Well you know she's young and tender : baby child : That's why daddy loves his baby : baby child

My baby's young and tender : baby child : That's why daddy loves that woman : baby child

Don't bring me "no" my baby : I'm in love with my baby child.

Well I'm goin' back home : baby child : Well I'm goin' back home : baby child
You know I'm goin' back home : baby child : You know I'm goin' back home : baby
child
Well I'm goin' back home to : see my baby child.

McMahon, Andrew. (1992). *Baby Child (take 5)* [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (gtr), "St. Louis" James Burke Oden (chorus), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Talkin' The Blues [take 1] (Dialogue)

Intro (4 Bars)

Otis: Hey Jimmy?
 Jimmy: Yeah?
 Otis: Can you remember when we was together a long time ago?
 Jimmy: Yes, at least 15 years ago.
 Otis: Has it been that long?
 Jimmy: Oh yeah, man, you gettin' older.
 Otis: I must be getting' older, somethin' Jack, I don't know what's happenin'
 Jimmy: That's right, years has passed.
 Otis: You remember when I had an old grey mule me when I was in Mississippi,
 did you?
 Jimmy: Yes, I remember that time.
 Otis: You remember that time?
 Jimmy: Sure, I used to plough that that same mule?
 Otis: You used to plough that same mule?
 Jimmy: Yeah
 Otis: Did that mule walk too fast for you ain't bad?
 Otis: Why no!
 What you mean ploughin' a mule ain't bad? /
 (Jimmy): I been playin' them for twenty years, myself.
 Otis: You did?
 Jimmy: Sure you were ploughin' them before me.
 Otis: I'm gonna show you how I feel.
 Jimmy: Go ahead and play me some tunes...

PIANO SOLO 2'40 – 3'20

Jimmy: Man you couldn't plough a mule and play piano too.
 Otis: Man you must be losin' your mind, or somethin'.
 You know what my daddy told me after he come home from town?
 Jimmy: What'd he say?
 Otis: He says, "son", he says, "somethin's wrong with you." I was lookin' sad
 though, honest.
 Jimmy: Oh yeah, blue?
 Otis: I had the blues.
 Jimmy: Well, keep fiddlin'
 Otis: I really did have the blues though.
 Jimmy: You did? Let's here some more.
 Otis: I'll tell you what I did. You know my daddy used to make corn liquor.
 Jimmy: Corn Liquor?

Otis: Mmm hmm...
 Jimmy: Man that was white lighnin' your daddy would make.
 Otis: No he called it "stump juice"
 Jimmy: Oh, stump juice. I don't think I ever had any of that.
 Otis: Oh you don't know what your missin' boy.
 Jimmy: Good?
 Otis: Is it good?
 Jimmy: Yeah.
 Otis: Lord, have mercy. Is the blues good?
 Jimmy: Man, .what are you talkin' about? I learned the blues better than I do anything.
 What a religion and I sing that next
 Otis: I mean if didn't know no better, you know what I'd do?
 Robert: I bet you \$100 ain't either one of y'all never tasted the blues.
 Otis: I don't taste the blues, it's all in my blood. Sure did.
 Robert: Stay's on the end of my tongue—it's sweet too.
 Otis: It's a blues sweet as that?
 Robert: Man, sweet as honey.
 Otis: You know somethin'? Say little Jimmy, when you first started singin' the
 blues, was [it] you made it, 'I'ma going down slow'.
 Jimmy: I'm the man.
 Otis: Was you don't have to go down slow, sure enough.
 Jimmy: I was too.
 Otis: No you wasn't.
 Jimmy: Oh yes.
 Otis: I'm the same fellow that wrote you that letter and tell ya I was goin' down
 slow.
 Jimmy: You the same fella?
 Otis: I'm the one, I'm the one.
 Jimmy: I can't hardly wait.
 Otis: Yes I was.
 Jimmy: Man, you look much different.
 Otis: Hell I got older.
 Jimmy: Oh I see.
 Otis: I'll tell ya what I'll do, I'll meet you in Chicago.
 Jimmy: Okay, I'll be there...waitin'.

Lockwood, Robert L. & J. Oden, O. Spann. (1992). Talkin' The blues (take 1) [Recorded by Otis Spann
 (vcl, pno), Robert Lockwood, Jr. (gtr), "St. Louis" James Burke Oden (vcl), Nat Hentoff
 (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions*
 [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Talkin' The Blues [take 3] (Dialogue)

Intro (4 Bars)

Otis: Well hello there, Jimmy!
 Jimmy: What'd you know, Spann?
 Otis: I don't know a thing.
 Jimmy: What're doing around here?/
 Otis: I ain't saw you in a long time.
 I been just kickin' around.
 Jimmy: Yeah?
 Otis: Yes, indeed; just kickin' around.
 Jimmy: When did you start playin' the piana? You used to plough a mule when I last
 seen ya.
 Otis: I'm gonna tell you all about it.
 I'm gonna tell you the whole situation.
 Jimmy: Okay. Lay it down.
 Otis: That's alright with Jr. over there too? How you been doin' son?
 Robert: Well, I'll tell you somethin'. It's a funny thing about this life. It don't look
 like it's nothin' happenin'...in here, but hard times, y'know?
 Otis: What you call hard times?
 Robert: Well, such as...you gotta plough all day.
 Otis: So what?
 Robert: When you come home, you can't get no rest.
 Otis: Why can't you rest?
 Robert: Mosquitoes...
 Otis: And what else?
 Robert: Frogs hollerin'?'
 Otis: Sure do.
 Robert: I don't dig that at all.
 Otis: Well I do. I'm gonna tell you why. I'm gonna tell you why I can dig 'em frog
 hollerin', mosquito bittin'...
 You know what, somethin' fellas, I'm gonna tell both of y'all somethin'.
 When I was at home, you remember me ploughin' them two grey mules of
 mine, you remember? I think Jimmy ploughed one of 'em.
 Jimmy: I did.
 Otis: Did ya?
 Jimmy: Yeah, I sure did.
 Otis: That was old Dan wasn't it?
 Jimmy: Dan is the name...lazy mule.
 Otis: And I...dat was him...that's the one...that's the one...You know I couldn't
 do nothin' with that mule...
 Jimmy: Why didn't you whoop him man?

Otis: I bit him one day.
Jimmy: Oh no!
Otis: Yes I did!
Jimmy: You bit the mule?
Otis: I bit the mule!
Jimmy: Did the mule bite you back?
Otis: Why you think I ain't got no teeth now?
Jimmy: I thought it was somethin' wrong with you.
Otis: Oh man, that mule put all...
Jimmy: You in a worsen shape than me.
Otis: I know it!
You know, you remember the time that I wrote you that letter?
Jimmy: Yeah.
Otis: In St. Louis?
Jimmy: Yeah, I answered.
Otis: Huh, I know you answered!
You remember that time you made that record 'bout 'Going Down Slow'?
Jimmy: Yeah I remember.
Otis: Huh?
Jimmy: Yeah, I sure do.
Otis: Can you remember sure enough?
Jimmy: I sure do.
Otis: I thought you had got too old.
Jimmy: No man...
Otis: Sure enough!
Jimmy: I never will forget it
Otis: I bet you don't know how that record go right now.
Jimmy: Oh, but I do!
Otis: Do you?
Jimmy: Mmm hmm.
Otis: Well, can you sing me a little bit of it?
Jimmy: Just a little.
Otis: Oh will you sing just me a little bit of that record?
Jimmy: Yes, of course I'm gonna...
Otis: I believe you'll play it.
Jimmy: Just a couple of 'em now
Otis: Just a little bit of it. Oh boy, that record sure...
Jimmy: *I have had my fun, If I don't get well no more.*
Otis: Oh shucks now!
Jimmy: That's enough of it, that's enough...I ain't goin' no more...
Otis: That made me think of my wife
Jimmy: I ain't goin' no more...
Otis: You remember the one that cut me?

Jimmy: Yeah sure.
 Otis: Well I was goin' all..
 Jimmy: Man, I...won't forget it...
 Otis: Alright then.
 Look at old Robert Jr. sittin' over there.
 I remember the time that Robert Jr. made that record 'bout...what's the name
 of that thing, boy?
 Jimmy: "Take A Little Walk"
 Otis: "Take A Little Walk With Me"!
 Jimmy: That's...
 Otis: Well, I had to take a little run because I was kind of in a hurry. You know I
 was...
 Robert: I sure did...
 Otis: Robert, Jr. would you...?
 Robert: I sure didn't enjoy that song.
 Otis: So why you didn't?
 Robert: *Come on, take a little walk with me.*
 Otis: Oh lookit here...I'd like to meet my friends...
 Robert: *Come on baby, take a little walk with me.*
*To the same ol' place down in New Orleans (Otis at same time: down in a
 cotton field)*
 Jimmy: Man, you all gonna cause me to get drunk!
 Otis: What you mean?
 Jimmy: Sorry we met again!
 Otis: You still drinking?
 Jimmy: Man...
 Otis: What?
 Jimmy: Fond of it now boy. I'm fond of it.
 Otis: What you drink now?
 Jimmy: Anything.
 Otis: Anything?
 Jimmy: As long as it got alcohol in it.
 Otis: I believe it too.
 Jimmy: Man yeah, I love it.
 Otis: But you sure look bad...
 Jimmy: Huh?
 Otis: You look bad too.
 Jimmy: Got to look bad, I drink bad stuff.
 Otis: How much have you paid for your half pints of whiskey?
 Jimmy: 35 cents.
 Otis: 35 cents!? Hey do you know where I can find me one?
 Jimmy: Ha ha.
 Robert: You know, blues is trouble; blues is really trouble.

Jimmy: And I'm full of it.
 Otis: Take me back home, please.

Lockwood, Robert L. & J. Oden, O. Spann. (1992). Talkin' The Blues (take 3) [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (gtr), "St. Louis" James Burke Oden (vcl), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Can't Stand Your Evil Ways [take 2] (AAB Couplet)

Intro (12 Bars)

Lord knows I love you : can't stand your evil ways
 Lord knows I love you : can't stand your evil ways
 Yes, I'm gonna leave now baby : and I don't see how I can stay.

Yes, you go to bed evil mamma : too evil to say your prayers
 Yes, you go to bed evil baby : too evil to say your prayers
 When it come down for lovin' : I'da swear your love ain't there.

Yes I just found out mamma : we've been together too long
 Yes I just found out : we've been together too long
 Yes if that the trouble baby : your daddy'll soon be gone.

GUITAR SOLO

Yeah, let's get together mamma : divide the little money we got (*know we ain't got much baby*)

Yeah, let's get together baby : divide the little money we got.
 Yes, I'm gonna leave now woman : you can believe it or not.

Oden, James. (1992). Can't Stand Your Evil Ways (take 2) [Recorded by Otis Spann (vcl, pno), Robert Lockwood, Jr. (gtr), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

The Girl I Love
(Sung by Jimmy Oden)

Intro (4 Bars)

The girl I love : just as sweet as she can be
The girl I love : just as sweet as she can be
Every time I kiss her : cold chills runs over me.

Every time I kiss her : it thrills me through and through
Every time I kiss her : it thrills me through and through
And it makes me wonder : what kind of a girl are you?

GUITAR SOLO

So now there's no use of worryin' : about me babe when I'm out of town
So now there's no use of worryin' : about me babe when I'm out of town
Because my love for you : can't be turned around.

I was just sittin' here thinkin' : baby just a minute ago.
I was just sittin' here thinkin' : baby just a minute ago.
What in the world : made me love you so?

Oden, James. (1992). *The Girl I Love* [Recorded by Otis Spann (pno), Robert Lockwood, Jr. (gtr), "St. Louis" James Burke Oden (vcl), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

Come Day, Go Day [Take 3]
 (Sung by Jimmy Oden)

Intro (4 Bars)

It's just come day and go day : baby that is all you know
 It is just come day and go day : baby that is all you know
 Walkin' from tavern to tavern : spendin' all of my dough.

You drink whiskey for your breakfast : after that is all day long
 You drink whiskey for your breakfast : after that is all day long
 And I asked you about my money : you swear you ain't done wrong.

You should be like some women : go to a show sometime
 You should be like some women : go to a show sometime
 It would make you a better woman : take drinkin' off your mind.

PIANO SOLO

Goin' to leave it to you : baby and I swear I ain't gonn' lie
 Goin' to leave it to you : baby and I swear I ain't gonn' lie
 Mama you ain't no trouble : soon as you get high.

Oden, James. (1992). Come Day, God Day (tk 3) [Recorded by Otis Spann, (pno), Robert Lockwood, Jr. (gtr), "St. Louis" James Burke Oden (vcl), Nat Hentoff (Producer), George Piros (Engineer)]. On *Complete Candid Otis Spann/Lightnin' Hopkins Sessions* [CD]. Fine Recording Studios, New York City: Mosaic. (23/08/1960).

OTIS SPANN: GOOD MORNING MR. BLUES

Good Morning Mr. Blues (AAB Couplet)**INTRO (4 Bars)**

Good morning Mr. Blues : blues how do you do?
Good morning Mr. Blues : Mr. Blues how do you do?
You know I feels alright now, but I come home to worry you.

You know I feel so low : till I don't know what to do.
You know I feel so low : till I don't know what to do.
You know I'm so glad you came home : you know that I'm in love with you.

PIANO SOLO

You know I ain't got nobody Lord : to tell my trouble to
Well, you know I ain't got nobody Lord : have mercy, to tell my trouble to
You know when my mother left me, woah Lord : it broke my heart in two.

Spann, Otis. (1996). Good Morning Mr. Blues [Recorded by Otis Spann (vcl, pno), Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

Love, Love, Love (AB Mixed)

INTRO (4 Bars)

Love, love, love : follow you everywhere you go
When you miss love : please don't come back home no more.

Love, love, love : everything to you
Love, love, love, love : know everything you do.

Sometimes that I wonder : do love think of me,
But is it love love, love, love : in my misery.

Well then love, love, love, love, love : love, love, love, love, love
Love everybody : everyone I see.

PIANO SOLO (2)

Well I love my woman now : and I tell you what I'll do
Ain't but one thing baby that : give poor me the blues.

Daddy in love love love : oh love, love
Love, love love, love : love my, love you so.

Spann, Otis. (1996). Love, Love, Love [Recorded by Otis Spann (vcl, pno), Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

Riverside Blues (AAB Couplet)

INTRO (4 Bars)

I've been walkin' side the river : just me and myself alone
 I've been walkin' side the river : peoples, just me and myself alone
 I didn't have no place to go : I just [sat along] my happy home.

Well my mother dead and gone : and my father right here by my side
 Well my mother dead and gone : but my father right here by my side
 You know I should be happy : peoples and you know that I'm satisfied (*have mercy*)

PIANO SOLO

You know I'm gonna walk right down daddy : put some flowers on my mother's grave
 You know I'm gonna walk right down : put some flowers on my poor mother's grave
 Cause you know there'll never, never be another woman : whoa, that will take her place.

Williamson, Sonny Boy. (1996). River Side Blues [Recorded by Otis Spann (vcl, pno), Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

Must Have Been the Devil (AAB)

INTRO (12 Bars)

Well, it must have been the devil : You know, it must have been the devil
 Well, it must have been the devil : Well, it must have been the devil
 Well, it must have been the devil, daddy : Turning my baby down.

Well, I heard a mighty rumblin' : Well, I heard a mighty rumblin'
 Yes, I heard a mighty rumblin' : Yes, I heard a mighty rumblin'
 You know, it must have been the devil : Turning my baby down.

PIANO SOLO

Heard a mighty rumblin' : Heard a mighty rumblin'
 Well, I heard a mighty rumblin' : Well, I heard a mighty rumblin'
 Well, I heard a mighty rumblin' : It was deep down in the ground.

Know it sounds like my baby : Know it sounds like my baby
 Know it sounds just like my baby : Know it sounds like my baby
 Know it must have been the devil : Turning my baby around

PIANO SOLO

Goodbye baby : Honey goodbye baby
 Well now goodbye baby : I said goodbye baby
 You know you must have been the devil : Turnin' my woman 'round.

Spann, Otis. (1996). *Must Have Been The Devil* [Recorded by Otis Spann (vcl, pno), Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

Jelly Roll Baker (ABC Couplet)

INTRO (12 bar intro)

Now Mr. Jelly-Roll Baker : let me be your slave : David's blowin' his trumpets, you
 know I will : rise from my grave
 For some of your Jelly : yes, some your good Jelly-Roll
 Yes you know it's doin' me good : way deep down in my soul. (*Look here...*)

There was a man in the hospital : shot all full of holes : The nurse left the man dying,
 says he got to get : a hah, hah—Jelly Roll
 She loves her Jelly : yes she loves her Jelly Roll
 Yes you know it's good for the [sickly], : well, and it's good for the [old].

I was sentenced for murder : in the first degree : The judge's wife called up sayin' :
 "please let Spann go free"
 'Cause he's a Jelly-Roll Baker : baked the best Jelly Roll in town
 Yes he don't [a makin'] big Jelly-Roll : [were I with his damper down]." (*speaks: Well
 Alright Mr. Lonnie*)

PIANO SOLO

You know, I was sentenced for murder, you know : in the first degree : judge's wife
 called up, Lonnie, sayin' : "let her Spann go free"
 'Cause he's a Jelly-Roll Baker : yes he baked the best Jelly Roll in town
 Yes he don't [admit makin'] big Jelly-Rolls : [waste his damper down]."

Johnson, Luther "Georgia Boy - Snake". (1996). Jelly Roll Baker [Recorded by Otis Spann (vcl, pno), Karl
 Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues*
 [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

Trouble In Mind (AB Couplet)

INTRO (4 Bars)

Troublin' minds : I'ma blue : but I won't be blue always
 'cause the sun gonna shine : in my backdoor someday.

I'm gonna lay : my head : on some lonesome railroad line
 I'ma let the 2:19 : ease my troublin' mind.

Well I'm goin' : away Lordy : Lordy, I won't be back no more
 You know I'm gonna let the wind change now : down the road I go. (*Watch out now
 baby*)

GUITAR SOLO

When you'll see : me cryin' baby : cryin' all night long
 You know I been cryin' baby : want my baby home.

I'm gonna lay : my head : on some lonesome railroad line
 Let the 2:19 : ease my troublin' mind.

Troublin' mind : yeah, I'm blue : but I won't be blue always
 Baby we're gonna change : blow my blues away.

Jones, R. M. (1996). Trouble In Mind [Recorded by Otis Spann (vcl, pno), Alonzo "Lonnie" Johnson, Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

Worried Life Blues (ABRefrain)

INTRO (4 Bars)

Oh Lordy Lord : well, Lordy Lord
 Hurt Me So Bad : for us to part
 But someday baby : I ain't gonna worry my life anymore.

You's on my mind : every place I go
 How much I love you Lord : you'll never know
 But someday baby : I ain't gonna worry my life no more.

PIANO SOLO

Can you remember baby : when you knocked up on my door
 Remember what I told you : how I love you no more
 But someday baby : I ain't gonna worry my life anymore

So bye-bye baby : all I got to say to you
 Lord, Lord : and I don't care what you do
 But someday baby : I ain't gonna worry my life any more.

[I done sung] my story : baby all I got to say
 Come on back home to me baby : baby be on your way
 But someday baby : I ain't gonna worry my life anymore (*watch out son*)

PIANO SOLO

So bye-bye baby : all I got to say to you;
 So long my mother : don't care what you do
 But someday baby : I ain't gonna worry my life anymore.

Spann, Otis. (1996). Worried Life Blues [Recorded by Otis Spann (vcl, pno), Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

T.B. Blues (AAB/ABC Couplet)

INTRO (12 Bars)

You know I went to the doctor : know what the doctor said : said, “you got the T.B. son :
and I had to hold my head”

You know : something about to be going all wrong

Know reason why my woman left me : ‘cause I messed up our happy home.

I was layin’ in the bed : you know what the dr. said : said, “son’ you got the T.B. : don’t
let it go to your head”

I said “Hey”...: My woman left our happy home

You know the day that she left me : you know I had known there was somethin’ wrong (
oh yeah baby...)

PIANO SOLO

I’m goin’ to see my dr. : just to see what he have to say

You know I’m goin’ to see my dr. : see what he have to say

You know I’m all sick and down : T.B.’s got me on my dyin’ bed

(hums in background)

I said mmmm...

You know “I got nothing but the T.B.”, he said, “and you know there ain’t no use in
cryin’.”

Spann, Otis. (1996). T.B. Blues [Recorded by Otis Spann (vcl, pno), Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

Spann’s Boogie †

Instrumental.

Spann, Otis. (1996). Spann's Boogie [Recorded by Otis Spann, (pno/sp), Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

Don't You Know (AAB Couplet)

INTRO (12 Bars)

You know I love you baby : can't stand your evil ways
You know I love you baby : oh, can't stand your evil ways
You know I love you woman : and I'll love you the rest of my days.

Yes, if you got to leave me : baby please set me free
Yes, if you just got to leave me : little girl, please set me free
You know I'm all alone now : yes she'll [be sure] home to me.

PIANO SOLO

Yes, baby : everything's gonna be alright
Yeah, baby : everything's gonna be alright
I'm gonna love you baby : little girl every day and every night.

PIANO SOLO

Spann, Otis. (1996). Don't You Know [Recorded by Otis Spann (vcl, pno), Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

Goin' Down Slow (AAB Couplet)

Intro (4 Bars)

I done had my fun : if I don't get well no more
 You know I had my fun baby : if I don't get well no more
 You know I've been sick and down now : peoples and I'm goin' down slow.

Please write my mother : tell her the shape that I'm in
 Please write my mother : tell her the shape that I'm in
 Tell her to please send for me : and forgive me for all of my sins.

PIANO SOLO

Mother don't send me no doctor : doctor won't do poor me no good
 Mother please don't send me no doctor : doctor can't do poor me no good
 You know it's all my fault, I didn't do anything that I should (*watch out son...*).

PIANO SOLO (2)

Spann, Otis. (1996). Goin' Down Slow [Recorded by Otis Spann (vcl, pno), Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

The Sky's Are Blue (AAB Couplet)

Intro (4 Bars)

Sky's are blue : but it's cloudy deep down in my heart
 Sky's are blue : but it's cloudy deep down in my heart
 You know I met a real sweet woman : but you know we made such a bad, bad start.

One of these days, baby : Lord, I'm gonna show you the shape that I'm in
 One of these days, one of these days : I'm gonna show you the shape I'm in
 You gonna ask me where I'm' goin' : little girl I'm gonna tell you where I've been
 (*Oh yeah baby...*).

PIANO SOLO

One of these days baby : I'm gonna show you the shape I'm in
 One of these days baby : I'm gonna show you the shape I'm in
 Don't ask me where I'm goin' little girl : I'm gonna tell you where I've been.

Spann, Otis. (1996). The Skys Are Blue [Recorded by Otis Spann (vcl, pno), Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

Keep Your Hands Out Of My Pocket (A2LineRefrain)

Intro (4 Bars)

Keep your hands out of my pocket : baby when I go to bed
 Please keep your hands out of my pocket woman : when I go to bed
 You know I don't want to hurt my woman : I don't want to crack your head.

About a year ago today : you was on the city welfare : still takin' my money :
 But you were playin' me for a square
 Keep your hands out of my pocket : Little girl when I go to bed.
 I don't want to hurt my baby : please [let's just say].

PIANO SOLO

You said you love me : I believe you do : [and remember one thing woman :
 I'm gonna give] me the blues

With your hand in my pockets : baby, when I go to bed
 Keep your hands out my pockets : before I crack your head.

I'll give you my money : all my lovin' too : come on and tell me baby :
 What you're gonna do

Just keep your hands out of my pockets Lord : baby when I go to bed
 Keep your hands out of my pockets : don't want to crack your head.

PIANO SOLO

Spann, Otis. (1996). Keep Your Hands Out Of My Pocket [Recorded by Otis Spann (vcl, pno), Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

Boots and Shoes (AAB Couplet)

Intro (4 Bars)

Meet in the bottom woman : bring my boots and shoes
 Meet in the bottom baby : bring me my boots and shoes
 I'm leavin' town in the morning baby : ain't got no time to lose.

Mr. Highway Man : please don't block the road
 Mr. Highway man : please don't block the road
 You know I got to find my baby now : booked up and got to go.

I'm Goin' down to Louisiana, yessir : get me a mojo hand
 Goin' down to Louisiana : give me a mojo hand
 I want to show you womens, how to treat your man.

PIANO SOLO (2)

Tell me baby : what's on your worried mind
 mmm.... : what's on your worried mind
 When I thought you were leavin' baby : you were lovin' me all the time

Well you know, leavin' in the morning baby : sure do hate to go
 Mmm...oo...leavin' in the morning : sure do hate to go
 You know you gonna miss me woman : baby I don't care where you go.

PIANO SOLO

Spann, Otis. (1996). Boots and Shoes [Recorded by Otis Spann (vcl, pno), Karl Emil Knudsen (Producer), Ivar Rosenberg (Engineer)]. On *Otis Spann: Good Morning, Mr. Blues* [CD]. Copenhagen, Denmark: Analogue Productions. (16/10/1963).

**CAN'T KEEP FROM CRYING: TOPICAL BLUES ON THE DEATH OF
PRESIDENT KENNEDY**

Sad Day In Texas (AAB Couplet)

Intro (8 Bars)

You know it was a sad day in Texas : when my president passed away
Sad day in Texas : when my president passed away
He didn't get a chance to talk : he knows he was on his way.

Know he left home happy : know'd the man, he looked so gay
Know he left home happy : know my president looked so gay
When a disinterested person : put my president away. (*Have mercy...*)

PIANO SOLO

Only man I ever : ever loved in my life
Only man, only man : I ever loved in my life
Was my president Kennedy : and I also loved his wife.

I feel sorry, I feel sorry : I feel sorry for myself
You know I feel sorry : peoples I feel sorry for myself,
Know we'll never have another president : and I don't want nobody else.

mmm....mmm....mmm...mmm... (4 Bars)

Vamp Out.

Spann, Otis. (1964). Sad Day in Texas [Recorded by Otis Spann (vcl, pno), Weeks following the November 22, 1963 (Producer)]. On *Can't Keep From Crying: Topical Blues on the Death of President Kennedy* [LP]. Chicago and Philadelphia: Testament. (12/63).

OTIS SPANN WITH MUDDY WATERS & HIS BAND LIVE THE LIFE

Been a Long, Long Time (AAB Couplet)

Intro (4 Bars)

It's been a long, long time : but I've finally worried you off my mind
 It's been a long, long time : finally worried you off my mind
 You know if I don't go crazy : I believe I'm gonna lose my mind.

People say blues ain't nothin' : but a botheration on the mind
 People say blues ain't nothin' : just a botheration on you mind
 You know if I don't go crazy baby : I believe I'm gonna lose my mind.

And you sad, and you sad : when you sleepin' all by yourself
 Yes, and you sad : when you're sleepin' all by yourself
 "Well that woman that you're lovin' : she in love with someone else".

PIANO SOLO (2)

Lord have mercy : Lord have mercy on me
 Yes, Lord have mercy : Lord have mercy on me
 You know I been did so wrong : ain't the Good Lord gonna let me, free.

Spann, Otis. (1997). *Been a Long, Long Time* [Recorded by Otis Spann (vcl, pno), Muddy Waters (gtr), poss. Willie Dixon (b), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Poss. Disciples of Christ Church, Chicago: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

Look Under My Bed (AAB Couplet)

Intro (12 Bars)

I want you to look at the hanging on the wall : bring me my walking cane
 Please look at the hanging on my wall : bring me my walking cane
 You know it done got cloudy baby : I believe it's gonna rain.

Want you to look under my bed baby : bring e my walking shoes
 Look under my bed woman : bring me my walking shoes
 You not gonna leave town baby : you ain't got nothing to lose.

Mr. Highway Man : please don't block the road
 Yes, Mr. Highway Man : please don't block the road
 I got to leave town quick now : booked up and I got to go.

GUITAR SOLO

PIANO SOLO

Meet me in the bottom woman : bring me my boots and shoes
 Meet me in down in the bottom : bring me my boots and shoes
 Well I'm gonna leave you woman now : ain't got no time to lose

Well I'm in love with you baby : I wanna take you where I go
 You know I'm in love with you woman : I wanna take you where I go
 But you remember what you told me : you didn't love poor me no more.

I'm just a poor, poor boy : a long, long way from home
 Lord, I'm just a poor, poor boy : and I'm a long, long way from home
 If I mistreated you baby : God knows I didn't mean no harm.

Spann, Otis. (1997). Look Under My Bed [Recorded by Otis Spann (vcl, pno), Muddy Waters (gtr), poss. Willie Dixon (b), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Poss. Disciples of Christ Church, Chicago: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

Tribute to Martin Luther King (AAB Couplet)

Intro (4 Bars)

I know you had to hear the news : happened down in Memphis, Tennessee yesterday
 Fellows I know you had to heard the news : that happened down in Memphis, Tennessee
 yesterday

There come along a sniper : put Dr. Luther King away.

On the 4th day of April : in the year 19 and 68

Yes on the 4th day of April : in the year of 19 and 68

That was a mean man came along : and pumped a bullet through Dr. King's [head].

(*Have mercy*)

PIANO SOLO

When the wife and kids came down peoples : all they would do was mourn

Yes when the wife and kids came down : peoples all they would do was mourn (*Have
 mercy*)

Look down on the [horizon] : oh Lord, have mercy, you know, Dr. Luther King is gone.

Spann, Otis. (1997). Tribute to Martin Luther King [Recorded by Otis Spann (vcl, pno), Muddy Waters (gtr), poss. Willie Dixon (b), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Poss. Disciples of Christ Church, Chicago: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

Sarah Street (AAB Couplet)

Intro (4 Bars)

Think I'll drop down on St. Louis : see a great old friend of mine
 Think I'll drop down on St. Louis : see a great old friend of mine
 Every time we see each other : we treat one another so nice and kind.

When I get to St. Louis : I got to go down on Sarah Street
 When I get to St. Louis : I think I'll go down on Sarah Street
 Well fellows you know we got a place down there : where me and my partner always
 meet.

PIANO SOLO

I got to find my buddy : 'cause I think somethin' is goin' on wrong
 You know, I got to find my buddy : oh yeah, believe somethin' goin' on wrong
 That's why I'd gonna drop down on St. Louis : you know that's my buddy's happy home.

I don't believe my buddy's got no money : you know I believe my buddy' been put
 outdoors
 Yes, I don't think my buddy's got no money : and I believe my buddy's been put
 outdoors
 Because you know I had a dream last night : that his woman didn't want him no more.
 (*Watch out Muddy Waters*)

GUITAR SOLO

Goodbye everybody : people I'm gonna call [the guard]
 Yes, goodbye everybody : if you want to call [the guard]
 I know my woman's gonna miss the way I love her : and the way that I carry on.

Spann, Otis. (1997). Sarah Street [Recorded by Otis Spann (vcl, pno), Muddy Waters (gr), poss. Willie Dixon (b), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Poss. Disciples of Christ Church, Chicago: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

Worried Life Blues (ABRefrain)

Intro (4 Bars)

Oh Lordy Lord : well Lordy Lord,
 Hurts me so bad : for us to part
 But someday baby : ain't gonna worry my life anymore.

So many days : since you been gone now
 Lord, I've been worrying and grieving : my poor nights alone
 But someday baby : y'ain't gonna worry my life anymore.

Can you remember baby : when you laid down 'cross my bed
 You know you was all [intoxicated] : talkin' all about your head.
 But someday baby : ain't gonna worry my life anymore.

PIANO SOLO

So this is my story : all I got to say to you
 So long baby : God knows I don't care what you do
 But someday baby : ain't gonna worry my life anymore.

Merriweather, "Big" Maceo. (1997). Worried Life Blues [Recorded by Otis Spann (vcl, pno), Muddy Waters (gtr), poss. Willie Dixon (b), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Poss. Disciples of Christ Church, Chicago: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

Kansas City (AAB Couplet)

Intro (4 Bars)

I'm goin' to Kansas city baby : Kansas city here I come
 Yes, I'm goin' to Kansas City baby : Kansas city here I come
 You got some crazy girls there : know I've got to find me one.

I be standin' on the corner now : on the corner of 18 and 5
 Yes I be standin' on the corner : corner of 18 and 5
 With a Kansas City woman : and I kinda like Kansas city wine.

I'm goin' to Kansas city : Kansas city here I come
 Yes, I'm goin' to Kansas city baby : Kansas city here I come
 I'm gonna buy me a woman now : you know she's got to have [one].

PIANO SOLO

Well I may take a plane : I may catch a train : But if I got to walk I'm gonna : just the
 same

I'm goin' to Kansas City : Kansas city here I come
 You got to fine girl down there : I got to find me one.

I been standin' on the corner Sonny : with a fine Kansas city girl
 I been standin' corner baby : with a fine Kansas city girl
 Well I'll find a Kansas city wife : baby tell you just like your mother

PIANO SOLO (2)

Well I might take a plane : I might catch a train : If I got to walk I'm gonna : be there
 just the same

I'm goin' to Kansas City : Kansas city here I come
 You've got the real really love and : I've got to find me one.

Leiber, Jerry & M. Stoller. (1997). Kansas City [Recorded by Otis Spann (vcl, pno), poss. Sammy Lawhorn (gtr), poss. Pee Wee Madison (gtr), prob. Little Sonny Wimberley (b), S.P. Leary (dr), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Unknown, unknown: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

Tin Pan Alley (A2LineRefrain)

PIANO SOLO INTRO

Tell me Tin Pan Alley : the roughest place in town : people started [cuttin' children] boy :
soon as the son go down

Well, tell me : what kind of place can the Alley be
Every woman I get with Lord : Alley take away from me.

Lookin' for my baby : oh Lord and she can't be found : I wait until 3 o'clock in the
mornin' : the woman is Tin Pan Alley bound

Please tell me : what kind of place can the Alley be.
Every woman I get now child : Alley take away from me. (*Let me tell you somethin'*)

I heard a pistol shoot : somebody gone : another woman has shot my baby : from another
man's arms

Please tell me : what kind of place can a Alley be
Every woman I get with Lord : Alley take away from me. (*Have mercy*)

PIANO SOLO (2)

I heard a pistol shoot : somebody gone : another woman has shot my baby : from another
man's arms

Please tell me : what kind a Alley be
Every woman I get Lord—Lord the Alley, you know the Alley, child, have mercy, you
the— : Alley take away from me. (*Have mercy*)

Geddins, Robert. (1997). Tin Pan Alley [Recorded by Otis Spann (vcl, pno), poss. Sammy Lawhorn (gtr),
poss. Pee Wee Madison (gtr), prob. Little Sonny Wimberley (b), S.P. Leary (dr), Pete Welding
(Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Unknown,
unknown: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

5 Long Years

(Sung by Muddy Waters)

Intro (8 bars – loose)

Have you ever been mistreated : and you know what I'm talkin' about
 Have you ever been mistreated friends :and you know what I'm talkin' about
 You know I worked 5 long years for one woman : and she had the nerve to put me out.

I got a job in the steel mill : truckin' steel like a slave
 Five long years, every Friday : I came straight home with all of my pay
 I've been mistreated : you know what I'm talkin' about
 I now, you know, worked 5 long years for one woman (lord have mercy) : and she had
 the nerve to put me out. (*I'm gonna tell my brother, somethin' wrong with him..*)

PIANO/GUITAR SOLO (2)

I feel like cryin' this mornin' : but you know the tears just won't come down
 I...I feel like cryin' : but you know tears just won't come down
 I, well you know, worked 5 long years for one woman : and she don't even want me
 around.

Shoulda learned my lesson : you know long long time ago
 The next woman I marry : she go to work and bring me some dough.
 I've been mistreated now, you know what I'm talkin' about
 I know I worked 5 long years for one girl, she had the nerve...she had the nerve...well
 now, she had the nerve...to put me out.

Boyd, Eddie. (1997). 5 Long Years [Recorded by Muddy Waters (vcl), Otis Spann, (pno), poss. Sammy Lawhorn (gtr), poss. Pee Wee Madison (gtr), unk., poss Paul Oscher hca, prob. Little Sonny Wimberley (b), S.P. Leary (dr), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Unknown, unknown: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

Live the Life I Love
(Sung by Muddy Waters)

Intro (4 Bars)

Seen you watchin' me : like a hawk
I don't mind the : the way you talk
But if you touch me something's : got to give
I live the love and I just love : the life I live.

So if you see me and you : think I'm wrong
Don't worry about me just : let me alone
My sweet life ain't nothin' : but a thrill
I live the love and I just love : the life I live.

My diamond ring : and my money too
Tomorrow night everything baby : belongs to you
But there move me : at your will
I live the love and I just love : the life I live.

HARMONICA SOLO (2)

Baby take a thousand orders : at breakfast time
One minute later I can't : cover you're dime
Tomorrow night, I could be : over the hill
I just want you to know, baby : the way I feel.

Ooo...I'm rockin' with you : by and by
Don't talk about me because : I could be high
Please forgive me : if you will
I live the love and I just love : the life I live.

Outro (6 Bars)

Dixon, Willie. (1997). Live the Life I Love [Recorded by Muddy Waters (vcl), Otis Spann, (pno), poss. Sammy Lawhorn (gtr), poss. Pee Wee Madison (gtr), unk., poss Paul Oscher hca, prob. Little Sonny Wimberley (b), S.P. Leary (dr), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Unknown, unknown: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

I Wanna Go Home

(Sung by Muddy Waters, with Otis Spann in “()”)

Intro (4 Bars)

I wanna go home (go home) : to my baby (to my baby)
 Sometime (sometime, sometime)
 If I don't (and if I don't) : I will surely have (I will surely)
 Lose my mind (lose my mind) : oh yeah (oh yeah)
 They said two sides (said two sides) : to every story (every story)
 But that's only (only one) : one side to mine;
 That's going back home (going back home) : to my baby (to my baby), sometime
 (sometime, sometime).

[That can they] every lover (every lover) : have to cry (have to cry)
 Sometime (sometime, sometime)
 And if they don't (and if we don't) : he will surely (he will surely)
 Lose his mind (lose his mind) : oh yeah (oh yeah)
 They said two sides (said two sides) : to every story (every story)
 But that's only (only one) : one side to mine
 That's going back home (going back home) : to my baby (to my baby), sometime
 (sometime, sometime).

I got to go home (I got to go home)
 To my lover (to my lover) : sometime (sometime, sometime).
 And if I don't (and if I don't) : I will surely (I will surely)
 Lose my mind (lose my mind) : oh yeah (oh yeah)
 They said two sides (said two sides) : to every story (every story)
 But that's only (only one) : one side to mine
 That's going back home (going back home) : to my baby (to my baby)
 Sometime (sometime) : yes I got to leave you (sometime).

PIANO SOLO

I got to go home (I got to go home) : to my lover (to my lover)
 Sometime (sometime, sometime)
 And if I don't (and if I don't) : I will surely (I will surely)
 Lose my mind (lose my mind), oh yeah (oh yeah)
 They said two sides (said two sides) : to every story (every story)
 But that's only (only one) : one side to mine
 That's going back home (going back home) : to my baby (to my baby)
 Sometime (sometime) : oh yeah, sometime.

Morganfield, McKinley. (1997). I Wanna Go Home [Recorded by Otis Spann (vcl, pno), Muddy Waters (vcl), poss. Sammy Lawhorn (gtr), poss. Pee Wee Madison (gtr), prob. Little Sonny Wimberley (b), S.P. Leary, (dr), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Unknown, unknown: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

Can't Lose What You Ain't Never Had

Intro (4 Bars)

Have plenty little girls : I lose my babies [boys I ain't got paid]
 Have plenty little girls : I lose my babies [boys I ain't got paid]
 Well you know you can't spend what you ain't got : you can't lose somethin' that you
 ain't never had.

Sittin' in her home : you got right down, [peoples ain't that sad]
 My own fault : peoples ain't that sad
 Well you know you can't spend what you ain't got, can't lose somethin', little girl, that
 you ain't never had.

GUITAR SOLO

Had money in the bank : but I got busted people, ain't that bad?
 Had money in the bank : I got busted people, ain't that bad?
 Well you know you can't spend what you ain't got : you can't lose somethin', little girl,
 that you ain't never had.

Morganfield, McKinley. (1997). Can't Lose What You Ain't Never Had [Recorded by Muddy Waters, vcl/gtr, [Muddy Waters (vcl), Otis Spann, (pno), poss. Sammy Lawhorn (gtr), poss. Pee Wee Madison (gtr), unk., poss Paul Oscher hca, prob. Little Sonny Wimberley (b), S.P. Leary (dr), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Unknown, unknown: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

High Rising †*Instrumental.*

Spann, Otis. (1997). High Rising [Recorded by Muddy Waters (gtr), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Unknown, unknown: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

Everything Gonna Be Alright (AAB Couplet)

Intro (4 Bars)

Don't you know, don't you know, baby : everything gonna be alright
 Yeah, don't you know, don't you know, don't you know : everything gonna be alright
 I'm gonna love you baby : and you know I'm gonna treat you right.

Tell me baby : what's on your worried mind
 Want you to please, please tell me woman : baby, what's on your worried mind
 You know, I been lovin' you woman : and it's been for a long, long time. (*Watch out woman*)

PIANO SOLO

Don't never leave me baby : don't never say good-bye
 Please don't ever leave me, baby : little girl, please don't say good-bye
 Yeah you know, I love you woman : and I've got [tears standin' on boy].

Spann, Otis. (1997). Everything Gonna Be Alright [Recorded by Otis Spann (vcl, pno), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Chicago: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

What's on Your Worried mind? (AAB Couplet)

Intro (4 Bars)

Tell me pretty baby : what's on your worried mind
Tell me baby : what's on your worried mind
When you thought I was leavin' woman : you were lovin' all the time.

Tell me baby : please don't leave me this way
Tell me baby : please don't leave poor me this way
You better be gone now : you'll be back home to me some day. (*Watch out baby*)

PIANO SOLO

You know I love you woman : and I just can't help myself
Love you baby : and I just can't help myself
And you know I love you : and I just can't love nobody else.

PIANO SOLO

Spann, Otis. (1997). What's on Your Worried Mind? [Recorded by Otis Spann (vcl, pno), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Chicago: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

Mean Old Train
(Sung by Johnny Young)

Intro (4 Bars)

[Eleven o'clock at the station] : and [then my tear's straight on the road]
 [Eleven o'clock at the station] : and [then my tear's straight on the road]
 I'm all alone : wonder which way did my baby go.

That's a mean old train : that carried my baby away
 That was a mean old train : that carried my baby away
 That's [got] me wonderin' : she done come back to me some day.

MANDOLIN SOLO

Chicago, Chicago : about the greatest place on Earth
 Chicago, Chicago : about the greatest place on Earth
 'Fraid I know : I been so many places [west].

MANDOLIN/HARMONICA SOLO

Good-bye, baby : I won't be back no more
 Good-bye, baby : I won't be back no more
 When I leave this town : then try and break down my door.

Young, Johnny. (1997). Mean Old Train [Recorded by Johnny Young, vcl/mdn, Otis Spann, (pno), Slim Willis, (hca), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Chicago: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

My Baby Left Me
(Sung by Slim Willis)

Intro (4 Bars)

Baby gone and left me : left me for another man
Yes, my baby's gone and left me : left me for another man
Well I'm goin' not to worry : goin' to do the best I can.

For you I'll swim the ocean : stop and walk the sea
For you I'll swim the ocean : stop and walk the sea
Just tell me pretty baby : what do you expect from me?

HARMONICA SOLO

Well my baby used to kiss me : and I felt like a king
Yes my baby used to kiss me : and I felt like a king
Yeah nobody pleases me : like my baby, Irene.

HARMONICA SOLO

Well she was my first love : oh I still love her so
Oh she was my first love : oh I still love her so
Ain't nobody please me : like my baby Irene.

Willis, Slim. (1997). *My Baby Left Me* [Recorded by Slim Willis, vcl/hca, Otis Spann, (pno), Johnny Young (gtr), Robert Whitehead (dr), Pete Welding (Producer)]. On *Otis Spann with Muddy Waters & His Band Live the Life* [CD]. Chicago: Testament. (11/17/1963, 5/19/1964, 1965, 1968).

THE BLUES OF OTIS SPANN

Keep Your Hand Out of My Pocket (A2LineRefrain)

Intro (4 Bars)

About a year ago today : I was on the city welfare : Still takin' my money woman :
playin' me for a square

Keep your hands out of my pocket baby : when I go to bed
Keep your hands out of my pocket woman : before I crack your head.

Told me that you'd love me : I believe you do : Remember one thing woman there : give
poor me the blues

With your hands in my pockets : baby, when I go to bed
Keep your hands out of my pocket baby : before I crack your head.

Leave you in the morning : won't be back no more : Go on back now, I'm so sorry : oh
baby, don't you want to go

Hands out of my pocket : when I go to bed
Keep your hands out of my pocket baby : before I crack your head. (*Oh Yeah*)

PIANO SOLO

Can you remember baby 'bout a : 'bout a year ago today : Still takin' my money but you :
come and walked away

Keep your hands out of my pocket : baby when I go to bed
Keep your hands out of my pocket woman : before I crack your head. (*One more time...*)

PIANO SOLO

Goodbye baby : won't be back no more : Hand in my Pockets woman : know I've got to
let you go

Keep your hands out of pockets : baby when I go to bed
Keep your hands out of my pocket woman : before I crack your head.

Spann, Otis. (1969). Keep Your Hands Out Of My Pocket [Recorded by Otis Spann (vcl, pno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

Jangle Boogie†*Instrumental.*

Spann, Otis. (1969). Jangle Boogie [Recorded by Otis Spann, (pno)/ (ppno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

Rock Me Mama (AAB Couplet)

Intro (4 Bars)

Want you to rock me : rock me all night long
 Want you to rock me : rock me all night long
 Want you to rock me baby : like my back ain't got no bone.

Take me on baby : put me on your big brass bed
 Take me on mamma : put me on you big brass bed
 I want you to rock me : till my hair turn cherry red.

Rock me baby : rock you up your wagon wheel
 Want you to roll me : like you roll your wagon wheel
 I want you to roll me over mamma : no one could ever make me feel

PIANO SOLO

Take me on baby : lend me your big brass bed
 Take me on mamma : lend me your big brass bed
 I want you to rock me baby : till my hair turn cherry red. (*Have mercy...Lord have mercy*)

mmm...huh...

huh...mmm...

I want you to rock me baby : won't ya till my hair turns cherry red.

Simmer down now : [won't begin] to shine
 Simmer down now : [won't begin] to shine
 I want you to rock me baby : make me nice and kind.

Crudup, Arthur "Big Boy". (1969). Rock Me Mama [Recorded by Otis Spann (vcl, pno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

Natural Days (AAB Couplet)

Intro (4 Bars)

Been so long : since I left and talked with you
Been so long : since I left and talked with you
Wanna see you so bad : that I don't know what to do.

All last night : I was layin' in my bedroom alone
All last night baby : I was layin' in my bedroom alone
I was waiting on my baby : call me on the telephone.

GUITAR SOLO

Why should I worry : when now the train going the same old way
Make no sense in me worrying : when the train going the same old way
I'm gonna find my baby : if it take the rest of my natural days.

Spann, Otis. (1969). *Natural Days* [Recorded by Otis Spann (vcl, pno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

The Blues Don't Like Nobody (AAB/ABC Mixed)

Intro (2 Bars)

You know the blues : don't like nobody
 You know the blues : don't like nobody
 You can buy 'em baby : only for a dollar and a quarter.

You know the blues : hates everybody
 You know the blues : hates everybody
 You know the blues, you know the blues : blues don't like nobody (*have mercy*).

Well now, why did the little blues die, walk through your door : remember what you told
 me : that you didn't want me no more
 You were playin' the blues : and the blues don't like nobody
 You can the blues baby : [beg me] for a dollar and a quarter.

PIANO SOLO

The blues : don't like nobody
 Yeah, yeah, you had me talkin' to you baby : the blues don't like nobody
 You can buy the blues baby : for only a dollar and a quarter.

PIANO SOLO

This morning at about the break of day : my woman told me "to please go away"
 Because the blues, oh yeah : don't like nobody
 Said you can buy the blues baby : only for a dollar and a quarter.

You know the blues : hates everybody
 Yeah, yeah, yeah, yeah : the blues hates everybody
 You know the blues, you know the blue : yeah baby don't like nobody.

You can pet the blues : you can pet the blues
 Yeah yeah you can pet the blues : you can pet blues
 Well now I'll tell you one thing : no the blues don't like nobody.

Spann, Otis. (1969). The Blues Don't Like Nobody [Recorded by Otis Spann, (vcl, ppno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

I Got A Feeling (AAB Couplet)

Intro (2 Bars)

I got a feelin' : baby I'll be back home to you
 Yes, I got a feelin' : I'll be back home to you
 When I get home baby : tell ya what am I goin' to do.

I got a feelin' mamma : everything's gonna be alright
 Yes I got a feelin' : everything's gonna be alright
 Love you in the morning : baby, treat you very nice.

I got a feelin' baby : baby I can't put you down no more
 Yes I got a feelin' : I just can't put you down no more
 You know I got that same old feeling : little girl I just can't let you go.

PIANO SOLO

I got a feelin' baby : when you knocked up on my door
 Yes, I got a feelin' baby : when you knocked up on my door
 You know I had that same old feelin' : baby that I never had before.

Same old feelin' : that I had, baby, night before last
 Yes, it was the same old feelin', little girl I had, you know, night before last
 You know I still love you baby, and I'm gonna tell you that's just where it's at.

Spann, Otis. (1969). I Got A Feeling [Recorded by Otis Spann (vcl, pno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

T 99 (ABC Couplet + Refrain)

Intro (4 Bars)

Well now T999
 Whoa T999
 oh now T99 : T9999...

Well now two years : ain't no sinner,
 Baby now three years : ain't no time
 You know that woman that I'm lovin', oh boy : goin' to 999

Well I'm standin' : standin' on the corner
 You know I'm spinnin' : at the wheel
 Well you know you'd be lonley did you : know the way I feel.

Down the road : come on baby
 Well she slop dead : drop again
 If you ever been lonely boy : I ain't gonna ask her where she's been.

PIANO SOLO (2)

Well now T99999
 T9999999999
 Well now T99999 : T999

Well I'm leavin' : early in the morning,
 Baby and I won't be : back no more
 You know the reason why I'm leavin' woman : oh lucky so-and-so (*I'm gonna call your
 name now*)

T9999
 T9999
 Oh now T9999 : T9999

Spann, Otis. (1969). T 99 [Recorded by Otis Spann, (vcl, ppno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

I Came From Clarksdale (AAB Couplet)

Intro (4 Bars)

Ask for my people : and my people they can't be found
 Ask for my people sir : and my people they can't be found
 When I go back home : you know my home's not home.

Sometimes I wonder : do my people's ever think of me
 Yes, sometimes I wonder : do my people's ever think of me
 When I get me a phone call : my people give me the third degree.

My brother's in Little Rock : I got a sister built up from the ground
 Yes I got a little bitty brother Lord now : I got a sister built up from the ground
 I've got a brother don't worry : about the [sign] going down (*watch out brother*).

PIANO SOLO

I'm a boy raised in Clarksdale : baby that's way down in low land
 Yes you know I was born and raised in Clarksdales : baby that's way down in low land
 They wanna separate the boys people : separate the boys from the men.

Sometimes I wonder : do my peoples ever think of me (*have mercy*)
 Sometimes I wonder : do my peoples ever think of me
 Everytime I see my people Lord : know they give me the third degree.

Spann, Otis. (1969). I Came From Clarksdale [Recorded by Otis Spann (vcl, pno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

Meet Me In The Bottom (AAB Couplet)

Intro (2 Bars)

Meet me in the bottom mamma : bring my boots and shoes
 Meet me in the bottom baby : bring mr my boots and shoes
 Well I'm leavin' town mamma : and I ain't got no time to lose.

There's a highway man : please don't block the road
 Mr. highway man : please don't block the road
 Well I don't got my papers : know I got to go.

Highway 51 : runs right by my baby's door
 Highway 51 : runs by my baby's door
 Well I'm leavin' town peoples : and I ain't comin' back no more.

PIANO/ SAXOPHONE SOLO

Hangin' on the wall mamma : bring me my walkin' cane (lordy mamma)
 Oh yes, hangin' on the wall mamma : hand me my walkin' cane
 And you know it done got it cloudy mamma : I believe it's goin' to rain.

Want you to meet me at the bottom mamma : won't you bring me my walkin' shoes
 Meet me at the bottom baby : bring me my walkin' shoes,
 Well you know I'm gonna leave you baby : and I ain't got no time to lose.

Well now bye bye baby : little girl if your call is gone, lordy mamma,
 We gonna mighty now...: goodbye baby if your call is gone
 You gonna miss the way I love you baby : and the way I carry on.

Spann, Otis. (1969). Meet Me In The Bottom [Recorded by Otis Spann (vcl, pno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

Lost Sheep In The Fold (AAB Couplet)

Intro (12 Bars)

I'm like a lost sheep baby : lost out in the fold
 I'm just a lost sheep : lost out in the fold
 I would tell you all about it : but the half ain't never been told.

Sometimes I wonder : what in the world gonna become of me
 Sometimes I wonder : what in the world gonna become of me
 Anywhere I go : you know I get the third degree. (*Watch out baby...*)

PIANO SOLO

Well my mother's dead and gone : father left me way behind
 Yes, my mother's dead and gone : father left me way behind
 That's why I have all of my troubles : treatin' people nice and kind.

Yes you got to mistreat me mamma : woman I want you to tell me so
 Yes you got to mistreat me : want you to please tell me so
 You know I got a whole world full of friends : I want the round world to know.

Spann, Otis. (1969). Lost Sheep In The Fold [Recorded by Otis Spann (vcl, pno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

Spann's Boogie †*Instrumental.*

Spann, Otis. (1969). Spann's Boogie [Recorded by Otis Spann (pno), Muddy Waters (as "Brother") (gtr), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

Sarah Street (AAB Couplet)

Intro (4 Bars)

Goin' to St. Louis : gonna walk way down on Sarah Street
 Goin' to St. Louis : gonna walk way down on Sarah Street
 I got a place down there : yes where me and my baby always meet.

Miss. Annabelle : yes, she's alright with me
 Yes, Miss. Annabelle, Miss. Annabelle : yes the little girl alright with me
 Got a place down there : yes, where me and my baby always meet.

PIANO SOLO (4 Bars)

GUITAR SOLO (8 Bars)

Goin' to St. Louis : yes if I have I have to ride the train
 Mmm...Goin' to St. Louis : yes if I have I have to ride the train
 I got a sweet girl there : yes you know she's mine all mine.

Spann, Otis. (1969). Sarah Street [Recorded by Otis Spann (vcl, pno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

You're Gonna Need My Help (A2LineRefrain)

(Muddy Waters in brackets)

Intro (4 Bars)

You gonna need : you gonna need my help I said
 Yes, you gonna need : you gonna, gonna need my help I said
 (Well) Don't have to worry baby : I got everything comin' my way.

(Wake up now) Yeah brother
 (Play something for the friends) Uhh huh
 (I spoke on the phone with your woman) What did you tell her?
 (I said to slowly put me down below)
 You gonna need me : (woman) you gonna need my help I said
 I got everything I want baby : I got everything goin' my way. (*Watch out brother Slim!*
Memphis Slim!)

PIANO SOLO

(She won't treat me no fool). She want murder too.
 (Now you say you treatin' me right). Talk to her then.
 (Leave home in the mornin'). Yeah?
 (And you won't come back tonight for her).
 You gonna need, : you gonna need my help I said
 Ain't got to worry : I got everything comin' my way.

Morganfield, McKinley. (1969). You're Gonna Need My Help [Recorded by Otis Spann, (pno, vcl), Muddy Waters (as "Brother") (gtr/vcl), Memphis Slim, (ppno), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

Country Boy (AAB Couplet)

Intro (4 Bars)

I'm a country boy : long, long way from home (*somebody help me, please*)
 I'm a country boy : and I'm a long, long way from home
 Seems like everywhere I go : people try to do me wrong.

If I mistreat you peoples : God knows I don't mean no harm
 If I mistreat you peoples : God knows I don't mean no harm
 I'm just a country boy, country boy : and a long, long way from home.

I've been driftin', I've been driftin' : I've been driftin' from door to door
 Yes I've been driftin', I've been driftin' : I've been driftin' from door to door
 I couldn't find the woman I was lookin for : and I didn't have no place to go. (*Watch out, son*)

GUITAR SOLO

Goin' back home : if I wear out 99 pairs of shoes
 Goin' back home : Lord, if I wear out 99 pairs of shoes
 Walkin' home pretty peoples : know I've got to lose the blues.

Morganfield, McKinley. (1969). Country Boy [Recorded by Otis Spann (vcl, pno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

Pretty Girls Everywhere (AAB/ABC Mixed)

Now everywhere I go : really, I got a pretty girl there
 Everywhere I go : I've got a pretty girl around
 Pretty girls : pretty girls : are everywhere.

And if I take her to the show, I got a pretty girl there
 If I her to the show, I got a pretty girl there
 Pretty girls : pretty girls : are everywhere.

Everywhere I go : I've got a pretty girl there
 If I take her to a show : I got a pretty girl
 She's a pretty girl : a fabulous girl : are everywhere.

Pretty, pretty, pretty girls : pretty, pretty, pretty girls
 Pretty, pretty, pretty girls : pretty, pretty girls
 Pretty girls : pretty girls : are everywhere.

GUITAR SOLO (2)

Now let me walk her through the park : I've got a pretty girl there
 If I kiss her in the dark : I've got a pretty girl there
 Pretty girls : pretty girls : are everywhere.

Pretty, pretty, pretty girls : pretty girls around the world
 Pretty, pretty, pretty girls : pretty girls are everywhere (fades out)

Church, Eugene & J. Williams. (1969). *Pretty Girls Everywhere* [Recorded by Otis Spann (vcl, pno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Eric Clapton (Eric Patrick Clapp) (gtr), Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

Stirs Me Up (A2LineRefrain)

Intro (4 Bars)

Tell me baby : gettin' wrong with you : you don't love me woman like you : used to do
 Know you stirs me up : stirs me up baby
 You know you stirs me up baby : I just can't get enough of you.

You can bag my apples : shake my tree : you know I love you baby like : you love me
 'Cause you stirs me up : stirs me up baby
 Yes you stirs me up baby : I just can't get enough of you (*Oh yeah*).

HARMONICA SOLO

Tell me mamma : what you're gonna do : If you don't leave me : you know I'm gonna
 leave you
 'Cause you stirs me up baby : yes stirs me up woman
 Well you know you stirs me up baby : I just can't get enough of you.

HARMONICA SOLO (2)

Spann, Otis. (1969). Stirs Me Up [Recorded by Otis Spann (vcl, pno), Muddy Waters (as "Brother") (gtr), Ransom Knowling (b), Willie "Big Eyes" Smith, drums, Eric Clapton (Eric Patrick Clapp) (gtr), James "Jimmy" Page, overdubbed hca/gtr/bkg, Michael William Hugh "Mike" Vernon, overdubbed tamb, Mike Vernon (Producer), Gus Dudgeon (Engineer)]. On *The Blues of Otis Spann* [LP]. Decca No. 2 studio, West Hampstead, London, England: See-For-Miles Records Ltd.. (05/04/1964).

BLUES FESTIVAL

Good Looking Woman
(Sung by Muddy Waters)

Intro (2 Bars – loose)

Well I wish
I was a catfish
Swimmin' in the
Deep blue sea
I would have all you
Good lookin' women
fishin'

Fishin' after me
Fishin' after me
Fishin' after me
Oh Lord
sho'nuff she would
Oh Lord.

I went to
My baby's house
And I sat down
On her step
She said come on
In now matter you
No more
My husband just now left

sho'nuff he just now left
sho'nuff he just now left
Oh Lord
sho'nuff he done
Oh well

Well my mother
She told my father
Just before
I was born
You got a boy

Just comin'
 He's gonna be,
 Gonna be a rollin' stone,

He gonna be a rolln' stone,
 He gonna be a rollin' stone
 Oh Lord,
 Sho'nuff he gonn'
 Sho'nuff he gonn'.

GUITAR SOLO

Well I feels
 Yes I feel
 Girl I can lay down
 Time ain't long
 I'm gonna catch the first
 Thing smokin'
 Back

Back down the road I'm going
 Back down the road I'm going
 Back down the road I'm going,
 Back down the road I'm going
 Back down the road I'm going
 Back down the road I'm going.

Spann, Otis. (1996). Good Looking Woman [Recorded by Muddy Waters (vcl/gtr), Otis Spann, (pno), Ransom Knowling (b), Willie "Big Eyes" Smith (dr), (Producer)]. On *Blues Festival* [CD]. Unknown, prob. Europe: Delta Music. (5/1964).

THE BLUES NEVER DIE!

After Awhile (AAB/ABC Couplet)

Intro (4 Bars)

Well I stay so sick people : sick for a long, long, time
 Well I stay so sick people : Sick for a long, long, time
 Well I got so sick people : almost lost my mind.

Well I sent for the doctor : to see what the doctor said
 Well I sent for the doctor : to see what doctor said
 Said, "you got three months in the hospital : got nine months in bed."

Well I fell on my knees : Lord I'll be here to pray
 Well I fell on my knees : Lord I'll be here to pray
 Well now, Good Lord brought me here now : and the Good Lord carryin' me way.

I want all y'all : to take it easy
 Everybody's gonna miss me : when I'm gone
 Please tell my mother : that I'm gone long. Mmm...

Spann, Otis. (1995). After Awhile [Recorded by Otis Spann (vcl, pno), Pee Wee Madison (gtr), Muddy Waters (as "Dirty Rivers") (gtr), Milton Rector (b), SP Leary (dr), Samuel Charters. (Producer)]. On *The Blues Never Die* [CD]. Chicago: Prestige. (21/11/1964).

Dust My Broom
(Sung by James Cotton)

Intro (12 Bars)

I'm gonna get up in the morning : I believe I'll dust my broom
I'm gonna get up in the morning : I believe I'll dust my broom
I'll bring the best girl I'm lovin' : now my friends can have my room.

I don't want no woman : that want every downtown man she meet
I don't want no woman : that want every downtown man she meet
Man she's a no-good [no-man] : there she's lyin' on the street.

I'm gonna write a letter : telephone, every town I know
I'm gonna write a letter : telephone, every town I know
If I don't find out what's happenin' : she's in East Monroe I know

HARMONICA SOLO

I believe : I believe my time ain't long
I believe : believe my time ain't long
I've gotta leave my baby : and break up my happy home.

James, Elmore. (1995). Dust My Broom [Recorded by Otis Spann, (pno), James Cotton, (vcl/hca), Pee Wee Madison (gtr), Milton Rector (b), SP Leary (dr), Samuel Charters. (Producer)]. On *The Blues Never Die* [CD]. Chicago: Prestige. (21/11/1964).

Feelin' Good
(Sung by James Cotton)

Intro (12 Bars + 2):

Hey, Ho

Hey, HA

Yeah,

Hey, Ho

Mmm hmm, Yeah

You know the other day, I was walkin' down the street. I met some friends of mine. We decided we better stop and get a bite to eat. When I got to her, she said "what's happening?" I said, "You wait one minute baby, I'll tell you all about it." When we got through eatin', then I told her.

Well, feels so good. Gonna boogie till the break a day.

You know last night, when I was layin' down, I heard mamma and papa talkin' I heard mamma tell papa, then papa got up and he told mamma. Well, mamma told papa about somethin' she heard, he said "lookit here mamma, I don't believe a word. We're gonna boogie. We're gonna boogie, till the break of day." You know what I told her then?

Well, feels so good. We're Gonna boogie till the break a day

You know me and my friend, walkin' on down the street a little further. I said, "wait a minute baby, I got one more thing to tell you". She said, "what's happening?" I said, "wait one minute; I'll tell you all about that too." Then I told her, "you got old time boogie. We got a new one too. Don't nobody boogie like me and you. We're gonna boogie; we're gonna boogie till the break of day." Keep on tellin'...

Well, feels so good. We're gonna boogie till the break a day.

I said, "lookit here". She said, "what's happening?" I said, "wait one minute, I'll tell you all about that too." Then I told her, "Well I boogied last night and on the night before. I'm gonna get me some wine, we're gonna boogie some more 'cause I feel so good. We're gonna boogie till the break of day." Then I told her...

“Well, feels so good. We’re gonna boogie till the break a day.”

Feel alright baby. Feel alright baby, feel alright baby, you make me wanna go...

Cotton, James. (1995). *Feelin' Good* [Recorded by Otis Spann, (pno), James Cotton (vcl), Pee Wee Madison (gtr), Milton Rector (b), SP Leary (dr), Samuel Charters. (Producer)]. On *The Blues Never Die* [CD]. Chicago: Prestige. (21/11/1964).

One More Mile To Go
(Sung by James Cotton)

Intro (4 Bars)

Been a hard desert journey : and I don't have to cry no more
Baby keep your light a-burnin' : so your man will know the score
One more mile : one more mile to go
It's been a hard desert journey baby : and I don't have to cry no more.

I did wrong when I took a-gamblin' : you know I bet my money wrong
I was bettin' on my baby : and my baby wasn't at home
One more mile : one more mile to go
It's been a hard desert journey baby : I don't have to cry about you no more.

You know they tell me every school kid : you know they often has a maid
This woman that I've lovin' : she only live in this one state
But, one more mile: I only got one more mile to go
Well, it's been a hard desert journey baby : and I don't have to cry no more.

I did wrong when I took a-gamblin' : you know I bet my money wrong
I was bettin' on my baby : and my baby wasn't at home
One more mile : one more mile to go
It's been a hard desert journey : I don't have to cry no more (I don't have to cry).

Cotton, James. (1995). *One More Mile To Go* [Recorded by Otis Spann (pno), James Cotton (vcl), Pee Wee Madison (gtr), Muddy Waters (as “Dirty Rivers”), vcl chorus, Milton Rector (b), SP Leary (dr), Samuel Charters. (Producer)]. On *The Blues Never Die* [CD]. Chicago: Prestige. (21/11/1964).

Straighten Up, Baby
(Sung by James Cotton)

Intro (4 Bars)

Straighten up, baby : why don't you fly right sometime
Straighten up, baby : why don't you fly right sometime
I believe my chippy's doin' : cool my worried mind.

Well I've known that girl : from [again the]
She drop behind tombstones : and [hatch young H]

Straighten up : baby, why don't you fly right sometime
Straighten up : baby, why don't you fly right sometime
I believe my chippy's doin' baby : now cool my worried mind.

HARMONICA SOLO

Yes did I seen my baby : the other day
She frowned a face man : and walked away.

Straighten up, baby : why don't you fly right sometime
Straighten up, baby : why don't you fly right sometime
I believe my chippy's doin' baby : and cool my worried mind.

Yes I once was a doctor : from town to town
My baby done quit me man and she : put me down

Straighten up, baby : why don't you fly right sometime
Straighten up, baby : why don't you fly right sometime
I believe my chippy's doin' : cool my worried mind.

Cotton, James. (1995). Straighten Up Baby [Recorded by Otis Spann (pno), James Cotton (vcl/hca), Pee Wee Madison (gtr), Milton Rector (b), SP Leary (dr), Samuel Charters. (Producer)]. On *The Blues Never Die* [CD]. Chicago: Prestige. (21/11/1964).

The Blues Never Die! (AAB Couplet)

Intro (4 Bars)

Everybody's wonderin' : "where the blues came from?"

Everybody's wonderin' : "where did the blues came from?"

Way back in the low land : right off of my country farm.

When you in trouble : the blues is a man's best friend

When you in trouble : blues is a man's best friend

Blues ain't gonna ask where you goin' : and the blues don't care where you've been.

HARMONICA SOLO

We just can't let blues die : the blues don't mean you no harm,

People we can't let the blues die : blues don't mean no harm,

I'm gonna move back in a low land : that's where the blues came from.

Spann, Otis. (1995). *The Blues Never Die* [Recorded by Otis Spann (vcl, pno), James Cotton, (hca), Pee Wee Madison (gtr), Milton Rector (b), SP Leary (dr), Samuel Charters. (Producer)]. On *The Blues Never Die* [CD]. Chicago: Prestige. (21/11/1964).

Come On (A2LineRefrain)

Intro (4 Bars)

Early this morning 'round 'bout : three o'clock : Know that room begins to : reel and
rock

Say come on : yes come on

She said "come on little boy : baby don't you want to go"?

High water risin' : can't let you feel no more : Gonna pack my suitcase : down the road I
go

Come on : yes, yes, yes, come on

"Why don't you come on baby : baby don't you want to go"?

One and one is two mamma : two and two is four : Leavin' in the mornin' : ain't comin'
back no more

But come on : yeah, yes, yes, come on

She said, "now come on baby : baby don't you want to go"?

GUITAR SOLO

Goin' Down South, I'm goin' down in : New Orleans : I'm gonna tell my baby : "outta
here"

Well come on : yes, yes, yes, come on

"Why don't you come on baby : baby don't you want to go"?

Spann, Otis. (1995). Come On [Recorded by Otis Spann (vcl, pno), James Cotton, (hca), Pee Wee Madison (gtr), Milton Rector (b), SP Leary (dr), Samuel Charters. (Producer)]. On *The Blues Never Die* [CD]. Chicago: Prestige. (21/11/1964).

I Got A Feeling (AAB Couplet)

Intro (4 Bars)

I got a feeling : everything's gonna be alright
 Yes, I've got a feeling : everything's gonna be alright
 I'm gonna love my baby : treat my woman right.

I got a wonderful feeling : 'cause my baby came back home
 I got a wonderful feeling people : my baby she done came back home
 If I mistreated my woman : God knows I didn't mean her no harm.

I got a good little feeling baby : deep down in my soul
 I got a wonderful feeling mamma : deep down in my soul
 You know I love my woman : I don't wanna see her go. (*Sure don't boy...*)

PIANO SOLO

I got a wonderful feeling : my baby's gonna treat me right
 Yes, I got a wonderful feeling peoples : my baby's gonna treat me right
 I believe she loves me in the morning : and again at night.

I got a wonderful feeling : everything's gonna be alright (sure 'nuff I do)
 I got a wonderful feeling people : everything's gonna be alright
 I'm gonna love that woman : every day and every night.

Spann, Otis. (1995). I Got A Feeling [Recorded by Otis Spann (vcl, pno), James Cotton, (hca), Pee Wee Madison (gtr), Milton Rector (b), SP Leary (dr), Samuel Charters. (Producer)]. On *The Blues Never Die* [CD]. Chicago: Prestige. (21/11/1964).

I'm Ready
(Sung by James Cotton)

Intro (4 Bars)

I am ready : I'm ready as anybody can be,
I am ready : I'm ready as anybody can be,
I am ready for you : I hope you ready for me.

I gotta axe-handled pistol made on a graveyard frame
I'm shootin' tombstone bullets and wearin' the balls and chain
I'm drinkin' TNT, I'm smokin' dynamite
I hope some screw-ball start a fight.

Because I'm ready : I'm ready as anybody can be,
I'm ready : I'm ready as anybody can be,
I am ready for you : I hope you ready for me.

I owe your pretty little cheeks with your with your curly hair
I know you feel I like I ain't nowhere
But stop what you're doin' baby an' come over here
I'll prove to you baby that I ain't no square.

Because I'm ready : I'm ready as anybody can be
I am ready : I'm ready as anybody can be
I am ready for you : I hope you ready for me.

HARMONICA SOLO

I've been drinkin' gin like never before
I feel so good that I want you to know
And one more drink and I just wish you would
It takes a whole lots of lovin' to make me feel good.

Because I'm ready : I'm ready as anybody can be
I'm ready : I'm ready as anybody can be
I am ready for you : I hope you ready for me.

HARMONICA SOLO

Dixon, Willie. (1995). I'm Ready [Recorded by Otis Spann, (pno), James Cotton (vcl/hca), Pee Wee Madison (gtr), Milton Rector (b), SP Leary (dr), Samuel Charters. (Producer)]. On *The Blues Never Die* [CD]. Chicago: Prestige. (21/11/1964).

Lightnin' †

Instrumental.

Cotton, James. (1995). Lightnin' [Recorded by Otis Spann (vcl, pno), James Cotton, (hca), Pee Wee Madison (gtr), Milton Rector (b), SP Leary (dr), Samuel Charters. (Producer)]. On *The Blues Never Die* [CD]. Chicago: Prestige. (21/11/1964).

Must Have Been The Devil (AAB)

Intro (4 Bars)

Well, it must have been the devil : You know, it must have been the devil, baby
 You know it had to be the devil woman : You know it must have been the devil baby
 You know it must have been the devil : Changin' my baby's mind.

Well you know I heard a mighty rumblin' : You know I heard a mighty rumblin' baby
 You know I heard a mighty rumblin' baby : You know I heard a mighty rumblin'
 You know I heard a mighty rumblin' : Deep down in the ground.

You know it sounds like my baby : You know it sounds like my baby
 You know it sounds just like my baby : You know it sounds like my baby
 You know it must have been the devil : Turning my baby down

PIANO SOLO

Well, you know I cut your kindlin' : Little girl, I cut your kindlin'
 You know I cut your kindlin', mamma : You know I cut your kindlin', baby
 Well you know I cut your kindlin' told ya : [Water farm-boy bye-bye].

Spann, Otis. (1995). *Must Have Been The Devil* [Recorded by Otis Spann (vcl, pno), James Cotton, (hca), Pee Wee Madison (gtr), Milton Rector (b), SP Leary (dr), Samuel Charters. (Producer)]. On *The Blues Never Die* [CD]. Chicago: Prestige. (21/11/1964).

CONVERSATION WITH THE BLUES

Poor Country Boy (AAB Couplet)

Intro (4 Bars)

One of these days : peoples and it won't be long
 One of these days : peoples and it won't be long
 Soon you gonna look for me baby : and your daddy will be gone.

You know I'm just a poor country boy : right off of Mr. Rudolf's farm
 You know I'm just a poor country boy : right off of Mr. Rudolf's farm
 You know I never had a chance to get an education : I'm gonna tell you where I'm from.

When the moon rise at night : I'd be layin' down in my bed
 Well when the moon rise at night : I'd be layin' down in my bed
 You know I be wantin' somebody else : to come and rub my achin' head.

I gets up so early in the mornin' : 'cause my boss didn't 'low me to sleep so late
 I use to rise early in the mornin' : my boss didn't 'low me to sleep so late
 You know that's why I'm from the country : that's why I'm going home to stay.

Spann, Otis. (1997). Poor Country Boy [Recorded by Otis Spann (vcl, pno), Paul Oliver (Producer), prob. Oliver (Engineer)]. On *Conversation With The Blues* [CD]. Chicago: Cambridge University Press. (14/07/1965).

Peoples Call Me Lucky (AAB Mixed)

Intro (4 bars)

Some people used to call me lucky : but my luck to me seem to fail
 Yes, some people called me lucky : but to me my luck began to fail
 I've been lookin' for that woman : you know ever since my luck began....

I done stop drinkin' and gambin' now : and I don't run around no more.
 Yes I done stop drinkin' and gamblin' peoples : yes I don't run around no more
 Yes you know I'm gonna find my woman : whoa, and I don't care where she go.

Spann, Otis. (1997). Peoples Call Me Lucky [Recorded by Otis Spann (vcl, pno), Paul Oliver (Producer), prob. Oliver (Engineer)]. On *Conversation With The Blues* [CD]. Chicago: Cambridge University Press. (14/07/1965).

CHICAGO BLUES

Get Your Hands Out of My Pockets (A2LineRefrain)

Intro (4 Bars—loose)

About a year ago today : on the city welfare: still takin' my money : playin' me for a square.

Keep your hands out of my pocket : when I go to bed
Keep your hands out of my pocket woman : before I crack your head.

Got something in you baby : suddenly don't expect : won't be no money : bet you won't pay no check.

Keep your hands out of my pocket : when I go to bed
Keep your hands out of pocket baby : before I crack your head.

GUITAR SOLO (*One more time Brother Clyde*)

GUITAR SOLO

Told me that you love me : I believe you do : Hand out of my pocket, woman : know that we are through.

Keep your hands out of my pocket : when I go to...
Keep your hands out of my pocket woman : before I crack your head.

(1966). Get Your Hands Out Of My Pocket [Recorded by Otis Spann (vcl, pno), Johnny Young (gtr), Pete Welding (Producer)]. On *Chicago Blues* [LP]. Chicago: Testament. (1965).

Jack-Knife †

Instrumental.

(1966). Jack Knife [Recorded by Otis Spann (vcl/org), Johnny Young (gtr), Pete Welding (Producer)]. On *Chicago Blues* [LP]. Chicago: Testament. (1965).

Lovin' You (AAB Couplet)

Intro (4 Bars)

I've been lovin' you baby : lovin' you for a long, long time
 I've been lovin' you baby : lovin' you for a long, long time
 Don't say that to me : I can't wear you off my mind.

Come and take you downtown : baby put clothes on your back
 Take you downtown woman yeah : gotta put clothes now on your back
 Gonna buy you everything : baby everything you like. (*Watch out Jimmy Cotton*)

HARMONICA SOLO

If you don't love me baby : little girl, why don't you tell me so
 If you don't love me baby : little girl, why don't you tell me so
 You know I gotta keep my pockets : 'cause I gotta woman.

I'm in love with you baby : and I just can't help myself (*talk about her, talk about her*)
 I'm in love with you baby : just can't help myself
 I'm in love with you woman : you in love with someone else.

(1966). Lovin' You [Recorded by Otis Spann (vcl, pno)/org, Johnny Young (gtr), Pete Welding (Producer)].
 On *Chicago Blues* [LP]. Chicago: Testament. (1965).

Sarah Street (AAB Couplet)

Intro (4 Bars)

Believe I'll drop down on St. Louis : going down on Sarah Street
 Gonna drop down on St. Louis : I'm gonna drop down on Sarah Street
 I gotta place down there : where me and my woman always meet.

Sweet Marie : know that woman she's good to me
 Sweet Marie : know the woman is good to me
 Tell me woman : tell me where you're goin' to be.

Goin' to St. Louis : ever have to ride the train
 Goin' to St. Louis : even if I have I have to ride the train
 I got a woman down there : people you know she's mine all mine. (*Have mercy bab*)

PIANO SOLO

Only Marie : know the girl, she's good to me
 Lord, Lord, Lord...only Marie : know the girl, she's good to me
 Next time I leave Chicago : I'm goin' to take her on Sarah Street.

(1966). Sarah Street [Recorded by Otis Spann (vcl, pno), Johnny Young (gtr), Pete Welding (Producer)].
 On *Chicago Blues* [LP]. Chicago: Testament. (1965).

Who's Out There? (AA/ABRefrain)

Intro (8 + 8 Bars)

Tell me who's out there : peepin' in my window
 Woman won't you tell me who's out there : peepin' in my window
 I can't see it too good but his : finger look for me.

Woman won't you tell me who's there : knockin' on my window
 Woman tell me who's that now : knockin' on my window
 I can't see it too good but his : finger look for me. (*Well alright baby*)

HARMONICA SOLO

Woman tell me who's out there : peepin' in my window...*I pay rent here woman*
 Tell me who's out there : peepin' in my window
 I can't see it too good but his : finger look for me.

Sittin' and holdin' you : by your hand : baby know one thing : must be your man
 Who's out there : peepin' in my window
 Baby I can't see him but his : finger look for me.

Tell me who's out there : I wanna know who's out there
 Woman you better tell me who's out there : I wanna know who's out there
 I can't see it too good : but his finger look for me.

(1966). Who's Out There [Recorded by Otis Spann (vcl, pno), Johnny Young (gtr), Pete Welding (Producer)]. On *Chicago Blues* [LP]. Chicago: Testament. (1965).

Mr. Jelly-Roll Baker (ABC Couplet)

Intro (4 Bars)

Now Mr. Jelly-Roll Baker : let me be your slave : When David's blowin' trumpets : you
 know I rise from my grave
 For some of your Jelly : yes, some good ol' Jelly-Roll
 Yeah know it doin' me good baby : deep down in my soul.

I was sentenced for murder : in the first degree : Know the judge's wife called up, said :
 "let Spann go free"
 Because he's a Jelly-Roll Baker : yes he baked the best Jelly Roll in town
 Yes I'm the only man can bake Jelly-Roll : people with my damper down (*speaks: Well
 Alright*)

PIANO SOLO

You know I bake my Jelly : like I bake my bread : You I'ma put in me another order
 baby : for two weeks ahead
 I love my Jelly : yes my good ol' Jell-Roll
 Yes you know I kiss good baby : way down in my soul.

A man in the hospital : shot all full of holes : the nurse let the poor man die said she got
 to : have her Jelly Roll
 She love her Jelly : yes some good ol' Jelly Roll
 Yes you know it's good for the sickly : yes and it's good for the old.

(1966). Mr. Jelly Roll Baker [Recorded by Otis Spann (vcl, pno), Pete Welding (Producer)]. On *Chicago Blues* [LP]. Chicago: Testament. (1965).

Nobody Knows My Troubles (AAB Couplet)

Intro (4 Bars)

Nobody knows : nobody knows but me

Nobody knows : nobody knows but me

Nobody knows my troubles : and the way my woman been treatin' me.

Used to have plenty of money : peoples I have made before

Used to have plenty money : used to have it before

You know nobody knows me now : and my woman don't want me no more.

PIANO SOLO

If I ever get lucky : win my train fare home

Ever get lucky : win my train fare home

I'ma treat everybody right : people no more will I wrong (*Have mercy baby...*).

PIANO SOLO

(1966). Nobody Knows My Troubles [Recorded by Otis Spann (vcl, pno), Pete Welding (Producer)]. On *Chicago Blues* [LP]. Chicago: Testament. (1965).

One-Room Country Shack (AAB Couplet)

Intro (4 Bars)

Standin' a thousand miles from nowhere : in a one-room little country shack
Standin' a thousand miles from nowhere : in a one-room little country shack
You know I will have no one to keep me company : but a [rattlin'] feed old cotton sack.

No one to talk to : and the wind blowin' 'round my door
Ain't got no one to talk with : and the wind blowin' 'round my door
No my woman don't love me :I had to let my baby go.

PIANO SOLO

You know the boss ain't hired : even though my boss is so doggone mean
My boss ain't hired : even though my boss is so doggone mean
You [done] steal or buy me a tractor : I'm feelin' tired of bein' a team.

(1966). One Room Country Shack [Recorded by Otis Spann (vcl, pno), Pete Welding (Producer)]. On *Chicago Blues* [LP]. Chicago: Testament. (1965).

See-See Rider (AAB Couplet)

Intro (4 Bar)

Well See : See Rider : see what you've done : Oh Lord Lord

See-See Rider : see what you've done

You know you made me love you woman : now your man'll come.

Well now, See : See Rider : see don't the moon is shinin' bright : Well yeah

See-See Rider : the moon is shinin' bright.

You know I could just be with you woman : everything will be alright

PIANO SOLO

I'm gonna buy : me a pistol : just as long : just as long as I am tall

Woah, buy me a pistol : long as I am tall (*let me tell you woman*)

If you can't have me baby : you won't have no man at all.

Well now See-See, See-See, See-See Rider : woman : woman see what you've done :

Woah See-See Rider : see what you have done

You know you made me love you : now your man will come.

(1966). See See Rider [Recorded by Otis Spann (vcl, pno), Pete Welding (Producer)]. On *Chicago Blues* [LP]. Chicago: Testament. (1965).

Spann's Boogie Woogie †*Instrumental.*

(1966). Spann's Boogie Woogie [Recorded by Otis Spann (vcl, pno), Pete Welding (Producer)]. On *Chicago Blues* [LP]. Chicago: Testament. (1965).

What's On Your Worried Mind (AAB Couplet)

Intro (4 Bars)

Tell me pretty baby : what's on your worried mind
 Tell me baby : what's on your worried mind
 When you thought I was leavin' boy : you were lovin' all the time

Tell me baby : please don't leave me this way
 Tell me baby : please don't leave on me this way
 You may be gone now : you'll be back home to me someday. (*Watch out baby*)

PIANO SOLO

Know I love you woman : I just can't help myself
 Love you baby : and I just can't help myself
 And you know I love you : and I just can't love nobody else.

PIANO SOLO

(1966). What's On Your Worried Mind [Recorded by Otis Spann (vcl, pno), Pete Welding (Producer)]. On *Chicago Blues* [LP]. Chicago: Testament. (1965).

Worried Life Blues (ABRefrain)

Intro (4 Bars)

Oh Lordy Lord : well Lordy Lord
 Hurt me so bad : for us to part
 But someday baby : ain't gonna worry my life no more.

You's on my mind : every place I go
 How much I love you : you'll never know
 But someday baby : ain't gonna worry my life no more.

So many days : since you've been gone
 I've been worryin' and grieving : my life alone
 But someday baby : ain't gonna worry my life no more (*now boys, [] worried my life
 no more*).

PIANO SOLO

So ends my story : all I got to say to you
 So long baby : and I don't care what you do
 But someday baby : ain't gonna worry my life no more.

(1966). Worried Life Blues [Recorded by Otis Spann (vcl, pno), Pete Welding (Producer)]. On *Chicago Blues* [LP]. Chicago: Testament. (1965).

You Can't Hide (AAB Couplet)

Intro (12 Bars)

You can run, run, run : baby but you can't hide
 You can run, run, run : baby but you can't hide
 You know I' gonna be right there with you woman : right there by your side.

Tell me your leavin' woman : baby, now please don't go
 You can tell me your leavin' : baby, but please don't go
 'Cause the way that I love you woman : nobody will never know.

PIANO SOLO

You can run pretty baby : baby but you can't hide
 You can run baby baby : little girl you can't hide
 You may leave me woman : but until [standin' do my _____]

PIANO SOLO (2)

(1966). You Can't Hide [Recorded by Otis Spann (vcl, pno), Pete Welding (Producer)]. On *Chicago Blues* [LP]. Chicago: Testament. (1965).

Vicksburg Blues (AAB Couplet)

Intro (8 Bars)

Well, y'know, I'm so mad this morning Lord : don't know which way to go
 Well, y'know, I'm so mad this morning Lord : don't know which way to go
 Lord y'know I'm gonna find my woman now : so I can get some dough.

Vicksburg sat on a high hill : Jackson just below
 Vicksburg sat on a high hill mamma : Jackson just below
 'Cause you know the reason why I left there : my woman didn't want me no more.

Well if I ever get lucky : win my train fare home
 Well you know, if I ever get lucky : win my train fare home
 Lord I'm going to tell everybody now : how you treat me wrong. (*Oh yeah whatdoya
 know little Spann now*)

PIANO SOLO

Well you know I looked for you this morning woman, baby : you were no where around
 Well you know I looked for you this morning, baby : you were no where around
 Well If I can't find you tomorrow baby : I'm going to have to leave your town.

Vamp Out

(1966). Vicksburg Blues [Recorded by Otis Spann (vcl, pno), Robert Whitehead (dr), Pete Welding
 (Producer)]. On *Chicago Blues* [LP]. Chicago: Testament. (1965).

THE BEST OF THE VANGUARD YEARS

Home to Mississippi (AAB Couplet)

INTRO/VAMP (20 bars):

*You know I'm goin' back home, I gotta go.
I got a poor little wife down there and two hungry little kids.
When I left there, you know I wasn't square,
But I wasn't runnin' from home--everybody down there loves me, and I know it
I'm gonna tell you where I'm goin' in a few minutes.*

Well I'm goin' to Mississippi : Mississippi, here I come
Well I'm goin' to Mississippi : Mississippi, here I come
Well I'm goin' to Mississippi : back out on Mr. Charley's farm.

Well I'm goin' to Mississippi : where I was bred and born
Yes I'm goin' to Mississippi : that's were I was bred and born (don't ever worry)
Well I'm goin' to Mississippi : baby where I came from (go again).

GUITAR SOLO/VOICE:

*Have mercy, Lord, when I left there, y'know, I'm gonna tell you somethin'
My poor little raggedy kids were runnin' around the house,
And I know that was wrong, but that woman, I just couldn't understand her
But you know, I'm goin' back home and I'm gonna do somethin' about it. Believe me.
Watch this.*

Well I'm goin' to Mississippi : bought me a house and home
Well I'm goin' to Mississippi : bought me a house and home
Well I'm goin' to Mississippi : that's where I came from.

Well, now watch out Mississippi : Mississippi here I come
Why don't you watch out Mississippi : Mississippi here I come (*that's why we're goin'
there*)
I got a lovely woman down there : and you know I'm goin' back home (*to nobody else*)

I walked forty-four miles to Vicksburg : twenty-two miles []
Forty-four miles to Vicksburg : 22 miles to []
You know I'm goin' back to Mississippi : that's where I came from (*have mercy*).

Vicksburg sits on the high hill : Jackson just below
Vicksburg sits on a high hill : Jackson just below
Well I'm gone to Mississippi : and I won't be back no more (*have mercy*).

PIANO SOLO

Spann, Otis. (1996). Home To Mississippi [Recorded by Otis Spann (vcl, pno), Luther "Georgia Boy - Snake" Johnson (gtr), Barry Melton (gtr), Jos Davidson (b), Lonnie Taylor (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

Blues is a Botheration (AAB Couplet)

INTRO (12 Bars)

Blues ain't nothin' : but a botheration on your mind
 Blues ain't nothin' baby : but a botheration on your mind
 When I thought you were lovin' me baby : little girl you were leavin' all the time.

PIANO SOLO

One day, baby : I will show you the shape I'm in
 Hey, one day baby : I'm gonna show you the shape I'm in
 You gonna ask me where I'm goin' now : and this's where I'm gonna tell you where I've
 been.

Watch out big darlin' ...

GUITAR SOLO

Goodbye baby : little girl if you call [and gone?] (*Lord have mercy*)
 Goodbye baby : little girl if you call [and guard?]
 You gonna miss the way I love you baby : and the way I carry on.

Spann, Otis. (1996). Blues Is A Botheration [Recorded by Otis Spann (vcl, pno), Luther "Georgia Boy - Snake" Johnson (gtr), Barry Melton (gtr), Jos Davidson (b), Lonnie Taylor (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

You Said You'd Be On Time (AAB Couplet)

INTRO (5 Bars)

You said tonight, baby : you know you said you would be on time
 Little girl I told you meet me : and you told me you would be on time
 I'll be askin' the kids to find out : little girl you ain't mine, all mine.

Remember what you told me, baby : you said everything would be alright
 Yes you remember what you told me : baby, yeah you said everything would be alright
 Yeah you had me waitin' on you baby : little girl you know I had fun in mind.

PIANO SOLO

Yes you used to upset me baby : yeah little girl that don't work no more
 Yes you know used to upset me baby : well little girl, you know that don't work no more
 But you know I found out somethin' baby : I got a woman every place I go.

You used to have me cryin' : with the tear rollin' down my cheek
 Yes, you know you used to have me cryin' : little girl with the tears rollin' down my
 cheek
 Well I got someone else : about time you don't [came me be] ('bout time...you
 came...[me be]).

Spann, Otis & G. Spink. (1996). You Said You'd Be On Time [Recorded by Otis Spann (vcl, pno), Luther "Georgia Boy - Snake" Johnson (gtr), Barry Melton (gtr), Jos Davidson (b), Lonnie Taylor (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

Cryin' Time † (organ)*Instrumental.*

Spann, Otis. (1996). Cryin' Time [Recorded by Otis Spann, org, Luther "Georgia Boy - Snake" Johnson (gtr), Barry Melton (gtr), Jos Davidson (b), Lonnie Taylor (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

Blind Man (organ, with Lucille) (mixed)

(With Lucille Spann in brackets and where indicated)

Blind man : stood on the road and cried

Blind man : stood on the road and cried

He said, "Now Lordy Lord" : (Oh Lordy, have mercy, have mercy)

Well now a blind man : stood on the road and cried.

Said "Once, I could see, but : now am blind"

"Well now, once I could see : but now am blind (oh yeah)"

"Well now once I could see : oh Lord (oh Lord, yeah), now I'm blind (I'm blind)"

And as a blind man : stood on the road and cried.

Well now, lead me to the water : I will drink,

Well now lead me to the water : I will drink

Well now lead me to the water (lead me to the water) : Good God, you know, I have...(oh yeah)

Well I'm like the blind man : stood on the road and cried.

Lucille:

I'm a blind man : standin' on the road and cryin'

I'm just a blind man : standin' on the road alone

Once I could see, but now I'm blind : got no one to help me out

I'm just a blind man : standin' on the road and cryin'.

I'm just a blind man : all alone in this world (Otis: good God have mercy, have mercy)

I'm just a blind man : all alone in this world

Once I could see, but now I'm blind : can't find no one to help me out

I'm just a blind, blind man: stood on the road and cried

Well, I'm an old blind man : standin' on the road and cryin'

I'm just a blind, blind man : standin' on the road and crying (yeah lord, yeah)

Well now, Lordy Lord (oh Lordy) : have mercy (have mercy) on me, on me Lordy

I met a blind, blind man : standin' on the road and cryin'

If you feed me, oh Lord : but I can't see (woah)
You can feed me now : but the Lord knows I can't see (why Lordy)
You can feed me (you can feed me) : Oh Lordy (oh yeah), Lord have mercy
I'm just a blind : standin' on the road and cryin'...w[[fades out].

Traditional. (1996). Blind Man [Recorded by Otis Spann (vcl/org), Lucille Spann (vcl), Luther "Georgia Boy - Snake" Johnson (gtr), Barry Melton (gtr), Jos Davidson (b), Lonnie Taylor (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

Some Day

PIANO SOLO INTRO (8 Bars)

Someday : somewhere
 You know : down the road
 Well someday : yes, somewhere : Along the way.

Want you to look baby : inside my wall
 Please bring me my : walkin' cane
 'Cause it done : got cloudy baby : Little girl I believe it's gonna rain.

PIANO

Someday : hey, somewhere,
 I'll be standin' : on the road
 Well someday : yes, somewhere : you'll find me there.

Lucille:

Someday : yes, along the road
 Her daddy : you'll find me standin' there,
 Oh someday : someday : all along the road.

Otis with Lucille in brackets:

Told me that you love me (you know I love you daddy) :
 I believe you do (baby you know I love you)
 Ain't nothin' in this world I wouldn't do for you : (baby I love you, but you just won't
 believe me)
 You know I love you baby (mmm hmm) : You left me cold handed
 Then you walked off from me baby : with another man (Never daddy, never)

Someday (you're my baby) somewhere [*fades out*]

Spann, Otis. (1996). Some Day [Recorded by Otis Spann (vcl, pno), Lucille Spann (vcl), Luther "Georgia Boy - Snake" Johnson (gtr), Barry Melton (gtr), Jos Davidson (b), Lonnie Taylor (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

The New Boogaloo †*Instrumental.*

Spann, Otis. (1996). The New Boogaloo [Recorded by Otis Spann, vcl/org, Luther "Georgia Boy - Snake" Johnson (gtr), Barry Melton (gtr), Jos Davidson (b), Lonnie Taylor (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

Mule Kicking In My Stall (AAB Couplet)

INTRO (14 Bars: 2+12)

Another mule : kickin' in my stall
 Another mule : kickin' in my stall
 I'm gonna kill that mule : have no trouble at all.

PIANO SOLO (2)

Another mule : been kickin' in my stall (have mercy; gonna find him one day)
 Another mule : been kickin' in my stall
 If I find that mule : there won't be no mule at all.

The woman I'm lovin' : she's out of sight
 Woman I'm lovin' : that little girl, she's out of sight
 Got a mule : baby seen the light.

Another mule, mule, mule now : kickin' in my stall
 Another mule baby : kickin' in my stall
 If I find that mule : there won't be no mule at all.

I'm gonna shoot my baby : keep that mule away
 I'm gonna kill my baby : keep that mule away
 [If I don't kickin' that] mule : 'cause he's drove me away.

I said a mule (hit me) : kickin' in my stall
 Another mule (look at me) : is kickin' in my stall (He betta believe me)
 If I find that doggone mule : there won't be no mule at all (have mercy...).

Now come on [keep] now....

VAMP OUT [*fades out*]

Morganfield, McKinley. (1996). Mule Kicking In My Stall [Recorded by Otis Spann (vcl, pno), Luther "Georgia Boy - Snake" Johnson (gtr), Barry Melton (gtr), Jos Davidson (b), Lonnie Taylor (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

Marie †

Instrumental.

Spann, Otis. (1996). Marie [Recorded by Otis Spann, (pno), SP. Leary (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

Burning Fire (AAB Couplet)

INTRO (4 Bars)

Sittin' down here thinkin' baby : should I cry, I let you go
Sittin' down here thinkin' baby : should I cry, I let you go
Know the thing we used to do : little girl, we don't do no more.

I'd walk to a place of fire baby : if I knows you was on the other side
I walked to a place of fire baby : everybody knows you was on the other side
Just to put my arms around you : baby to keep my love alive. (Well, alright...)

PIANO SOLO

Baby you know that night : I was in my bedroom alone
All that night baby : I was in my bedroom alone
I was waitin' for you baby : call me on the telephone.

Spann, Otis. (1996). Burning Fire [Recorded by Otis Spann (vcl, pno), SP. Leary (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

SP Blues †*Instrumental.*

Spann, Otis. (1996). S.P. Blues [Recorded by Otis Spann, (pno), SP. Leary (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

Sometimes I Wonder (AAB Couplet)

INTRO (4Bars)

Sometimes I wonder : but I ain't got to wonder no more
 Sometimes I wonder : but I ain't got to wonder no more
 You know I found me a woman : and the little girl she lives next door.

My baby come home this mornin' : said she had a nice, nice time
 My baby come home this mornin' : told me she had a nice, nice time
 And I asked my baby : what was on her worried mind. (*Well alright baby...*)

PIANO SOLO

If I don't go crazy baby : baby, I'm goin' to lose my mind
 If I don't go crazy baby : little girl, I'm going to lose my mind
 I'm in love with you woman : keep me bothered all the time.

Spann, Otis. (1996). Sometime I Wonder [Recorded by Otis Spann (vcl, pno), SP. Leary (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

Blues Jam †*Instrumental.*

(1996). Blues Jam [Recorded by Otis Spann (vcl, org), Joe Davidson (b), Lonnie Taylor (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

**He's Got The Whole World In His Hands
(Lucille Lead)**

He's got the whole world : in his hands
 He's got the whole wide world : in his hands
 He's got the whole world : in his hands
 He's got the whole wide world : in his hands.

He's got the little bitty baby (have mercy) : in his hands
 He's got the little bitty baby : in his hands
 He's got the little bitty baby : in his hands
 He's got the whole world : in his hands.

He's got you and me brother : in his hands
 He's got (the) you and me brother : in his hands
 He's got (the) you and me brother : in his hands.
 He's got the whole world : in his hands.

He's got the whole world : in his hands
 He's got the whole (wide) world : in his hands
 He's got the whole world : in hands
 He's got the whole wide world : in his hands.

He's got mother and father : in his hands
 He's got mother and father : in his hands
 He's got mother and father : in his hands
 He's got the whole world : in his hands.

He's got the whole world : in his hands
 He's got the whole world : in his hands
 He's got the whole world : in hands
 He's got the whole wide world : in his hands.

(How 'bout my brother and sister)/He's got my...oh yeah...: in his hands
 (or my father and mother)/He's got my brother and sister : in his hands
 (Well my)/He's got my (brother)/mother and father : in his hands.
 He's got the whole wide world : in his hands.

(Well now all of my life)/He's got the whole world : in his hands
 (You know all of my life Lord)/He's got the whole world : in his hands
 (Well now all of my life Lord)/He's got the whole world : in his hands
 He's got the wide world : in his hands.

He's got you and me brother (have mercy) : in his hands
He's got you and me brother : in his hands
He's got you and me brother : in his hands
He's got the wide : in his hands.

He's got the whole world : in his hands
He's got the whole world : in his hands
He's got the whole world in hands
He's got the whole wide : in his hands.

He's got the little bitty baby : in his hands
He's got the little bitty baby : in his hands
He's got the little bitty baby : in his hands
He's got the whole world : in his hands.

He's got the whole world : in his hands
He's got the whole world : in his hands
He's got the whole world : in his hands
He's got the wide world : in his hands.

Traditional. (1996). He's Got the Whole World In His Hands [Recorded by Otis Spann (vcl, org), Lucille Spann (vcl), Joe Davidson (b), Lonnie Taylor (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

My God (ABC+Dialogue)

INTRO (8 Bars)

My God : oh my God, my God now
 Why I love my God : because, because, of death now God
 Have mercy, have mercy, have mercy, have mercy, have mercy : that's my God (oh yeah).

Otis with Lucille in brackets:

He gave me water (gave me water) : when I was thirsty (when I was thirsty)
 You know my good God saved me : (have mercy oh lord, yes he did)
 That's my God (my my my God) : that's my God, that's my God (oh yeah)

If you ask him (if you ask him) : He'll go along with you (mmm...)
 People have mercy : all the way, all the way, all the way now
 But you got to be true (yes you do) : and mean just what you say (oh yeah).

Well you clothe me (you clothe me) : yes when I was naked (yes you did)
 Well you takin' me from the horror and the [] now
 Good Good, (good God) Have mercy, yes this is my Lord (oh yes) : yes now you my God (you know, you my my Lord).

I fall down (I fall down) : on my knees (down on my knees)
 Have mercy (have mercy) : Lord, have mercy please
 'cause you my God, you my God, you my God, you're my God : have mercy, God (oh yeah)

I wanna tell you something now...

Now, do you know Jesus, do you know Jesus (yes I do) do you know Jesus, do you know Jesus (I know that man), do you know Jesus, have mercy now,(I met him long time) I wanna tell you about (long time ago), Jesus do you know Jesus, do you know Jesus, Ohhh...
 That's my God (He's my Lord), mother and brother, have mercy (He's my God)

(1996). My God [Recorded by Otis Spann (vcl, org), Joe Davidson (b), Lonnie Taylor (dr), Samuel Charters (Producer)]. On *Otis Spann: Best of the Vanguard Years* [CD]. RCA Studios, 445 N. Lake Shore Drive, Chicago: Vanguard. (12/1965, 3/21/1968).

MASTER'S OF THE BLUES

Blues Don't Like Nobody (AAB/ABC Mixed)

Intro (12 Bars)

You know the blues (have mercy) : don't like nobody
 You know the blues : don't like nobody
 But you can buy the blues baby : only for a dollar and a quarter.

You know the blues : hates everybody
 You know the blues, pretty baby : hates everybody
 But you can buy the blues baby : only for a dollar and a quarter.

'Member pretty baby when I knocked on your door : told me woman you didn't want me
 no more

'Cause you had the blues : and it don't like nobody
 You know the blues, you know the blues : blues don't like nobody. (*have mercy*)

PIANO SOLO

Early this mornin' around 4 o'clock : stopped by your house, began to really rock
 You had the blues : and the blues don't like nobody
 You know the blues : you know the blues, blues don't like nobody.

Mr. Blues : hates everybody
 Mr. Blues : hates everybody
 You know the blues : you know the blues, the blues don't like nobody.

PIANO SOLO (8)

You know the blues : you know the blues, the blues don't like nobody.

Spann, Otis. (1997). *Blues Don't Like Nobody* [Recorded by Otis Spann (vcl, pno), Willie Dixon (b), S.P. Leary (dr)]. On *Masters of the Blues* [VHS]. Toronto, Canada: Rhino. (1966).

T'Aint Nobody's Business (AA/ABRefrain)

Intro (8 Bars)

Lord, Lord, Lord, Lord, Lord (hah)
 Lord, Lord, Lord, Lord, Lord
 Ain't nobody's business (have mercy) : what I do.

Me and my baby : you know we fuss and fight
 Just next moment baby : we's alright now
 But it ain't nobody's business (tell you all what I'm talkin' about) : what we do.

One of these days, yes : I'm goin' crazy
 Bought me a shotgun (ha ha ha) : and I killed my baby
 Ain't nobody's business (have mercy) : if I do. (*Let me tell ya somethin'*)

PIANO SOLO (2)

[♪], : she takes a notion,
 Go right down (come now) : jump in the ocean
 Ain't nobody's business (have mercy) : if I do

One of these days now now now : I'm goin' crazy
 Buy me a shot gun : I'm gonna kill my baby
 Ain't nobody's business (have mercy child) : if I do...yes, if I do.

Grainger, Porter & E. Robbins. (1997). T'Ain't Nobody's Business [Recorded by Otis Spann (vcl, pno), Willie Dixon (b), S.P. Leary (dr)]. On *Masters of the Blues* [VHS]. Toronto, Canada: Rhino. (1966).

DOWN TO EARTH: THE BLUESWAY RECORDINGS

Popcorn Man (AAB Mixed)

Intro (12 Bars)

Call me the popcorn man : sell it just as cheap as I can
 Call me the popcorn man : sell it just as cheap as I can
 I don't need your credit : only sell at 10 cents a can.

All the girls they jump and shout : when they see me walkin' out
 All the girls they jump and shout : when they see me walkin' out
 They say, "here come your man : here comes your popcorn man". (*watch out baby*)

HARMONICA SOLO

Well I popped it day and night : to keep my popcorn right
 Well I popped it day and night : to keep my popcorn right
 You say, "here comes your man : I am your popcorn man".

Well I am your popcorn man : sell it as cheap as I can
 I am your popcorn man : your sellin' it just as cheap as I can
 I don't need your credit : 'cause I only sell it at 10 cents a can. (*Popcorn People...*)

GUITAR SOLO

Morganfield, McKinley. (1995). Popcorn Man [Recorded by Otis Spann, (pno, vcl), George Smith, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Sammy Lawhorn (gtr), Mac Arnold (b), Francis Clay, (dr), Bob Thiele (Producer), Bob Arnold (Engineer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Brand New House (A2LineRefrain)

Intro (4 Bars)

I want a brand new house : hah, with an old brand new [job] : I want [spinnin' wheel] :
and I want all hooked []

In my brand new house : people with my brand new bride
'Cause I want a whole lotta lovin' : you know locked all up inside.

I wants a brand new house : with a brand new bride : And I know I have a whole lot of
lovin' : she'll be locked up inside

In my brand new house : people, with my brand new bride
You know I don't want nobody : even comin' inside. (*Well alright baby...*)

GUITAR SOLO

Have mercy...

I don't even want no Cadillac : my baby she don't wear no furs : All my woman wants
now is : two towels sayin' him and her

In my brand new house : people with my band new bride
Then I want a whole lotta lovin' : you know locked all up inside.

Harris, Woody & B. Darin. (1995). Brand New House [Recorded by Otis Spann, (pno, vcl), George Smith, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Sammy Lawhorn (gtr), Mac Arnold (b), Francis Clay, (dr), Bob Thiele (Producer), Bob Arnold (Engineer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Chicago Blues (AAB Couplet)

Intro (4 Bars)

Nobody knows Chicago : people like I do
 Yeah, nobody knows Chicago : people like I do
 You know the reason why I know it : I've searched it through and through.

Now if you got yourself a good woman : this is a lesson I give to you
 Well, if you got yourself a good woman : this is a lesson I give you
 If you take her to Chicago : someone's gonna take her away from you. (*Well alright baby...*)

GUITAR SOLO

Well you, know they even taken my woman now : Lord and it hurt me to the bone
 Yeah they taken my woman : and you know it hurt me to the bone
 That is why you have me here : [baby I'ma here singin' and moan]

I said mmm
 Lord, Lord, mmm
 Well you know, they taken my baby : hurt me to the bone.

Spann, Otis & G. Spink. (1995). Chicago Blues [Recorded by Otis Spann, (pno, vcl), Luther "Georgia Boy - Snake" Johnson (gtr), Sammy Lawhorn (gtr), Muddy Waters (gtr), Mac Arnold (b), Francis Clay, (dr), Bob Thiele (Producer), Bob Arnold (Engineer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Down on Sarah Street (AAB Couplet)

Intro (4 Bars)

Believe I'll drop down to St. Louis : peoples just to see a great old friend of mine
 I'm gonna drop down to St. Louis : yes to see a great old friend of mine
 Well every time I get in trouble, whoa : she be there by my side.

When I get to St. Louis : people I'm going down on Sarah Street
 When I get to St. Louis : yes I'm going down on Sarah Street
 Well you know they got a little place down there : yes, where me and my baby meet. (*one more time...*)

HARMONICA SOLO

Got to go to St. Louis : yes, just to learn the blues
 Well you know I got to go to St. Louis : peoples where I can learn the blues
 Well you know my mind all flusterated : and I don't know what to do.

Spann, Otis. (1995). Down on Sarah Street [Recorded by Otis Spann, (pno, vcl), George Smith, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Sammy Lawhorn (gtr), Mac Arnold (b), Francis Clay, (dr), Bob Thiele (Producer), Bob Arnold (Engineer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

My Home Is On The Delta (ABC Couplet)

Intro (4 Bars)

Well, my home in the Delta : way out there on that old [common] road
 Well, I'm leavin' Chicago : oh Lord, you know I hate to go
 Well you know I'm leavin' in the morning : child and I won't be back no more.

Well, you know my baby : she don't know the shape I'm in
 Lord I ain't had me no lovin' : in Lord knows when
 You know that woman's gonna ask me where I'm goin' now : whoa, I'm gonna tell her
 where I've been (*Have mercy, have mercy*).

GUITAR/PIANO SOLO

Hums for 8 bars

Well you know I ain't had no loving : peoples in God knows when.

Morganfield, McKinley. (1995). My Home Is On the Delta [Recorded by Otis Spann, (pno, vcl), Luther "Georgia Boy - Snake" Johnson (gtr), Sammy Lawhorn (gtr), Mac Arnold (b), Francis Clay, (dr), Bob Thiele (Producer), Bob Arnold (Engineer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Nobody Knows Chicago Like I Do (AAB Mixed)

Intro (12 Bars)

Well you know you should have been at my party : oh you know we had some fun
 You know you should have been at my party : oh you know we had a whole lotta fun
 We didn't have no trouble : yeah the thing was cooked up [darlin']. (*Let me tell you something...*)

Now, Bo Diddley was there : Muddy Waters was there : Ah, was a whole lot of people :
 [I just go no where]
 You should have been at the party : yeah you know we had some fun
 And I had a whole lot of food : yes cooked up [and done]. (*Now look here...*)

Old Georgie Boy was there : You know Sammy was there : You know now Mac was
 there : Even Otis Clay was there,
 Man we had a whole lot of fun : yeah you shoulda been there
 You know I had a whole lot of food : people, it was cooked up [and done].

PIANO SOLO

Well I'm gonna give another party: yeah, but in God knows when
 Yes I'm gonna give me another party : yeah but God knows when
 Yes you want to come to my party : people, I'll let you in.

Now you know, Old Bo was there : Know Muddy Water's was there : You know George
 was even there : And I was even there
 I want you to come to my party, woah, and you'll have a lot of fun
 Well I had a whole lot of food, well it was all cooked up [and done].

Spann, Otis. (1995). Nobody Knows Chicago Like I Do (Party Blues) [Recorded by Otis Spann, (pno, vcl), George Smith, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Sammy Lawhorn (gtr), Muddy Waters (gtr), Mac Arnold (b), Francis Clay, (dr), Bob Thiele (Producer), Bob Arnold (Engineer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Spann's Blues †*Instrumental.*

Spann, Otis. (1995). Spann Blues [Recorded by Otis Spann, (pno, vcl)int, George Smith, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Sammy Lawhorn (gtr), Mac Arnold (b), Francis Clay, (dr), Bob Thiele (Producer), Bob Arnold (Engineer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Steel Mill Blues (AAB/ABC Couplet)

Intro (4 Bars)

Yes you know I've been mistreated : woah, I'm gonna tell you what it's all about
 Peoples I've been mistreated : well you know what I'm talkin' about
 Yeah, I worked five long years for that woman, Lord, she had the nerve to put me out.

Well I gotta a job in the steel mill : I've be trackin' steel like a slave :
 For five long years baby : you know I brought you all my pay
 Worked for five long years : yes you had the nerve to put me out
 Well now just take me back baby : well you're gonna know what it's all about.

GUITAR SOLO

Lookit here...

Yes when I finally learned my lesson : it'd been a long long time ago :
 Next woman that I married she got the : workin' and bring me some gold
 Lord I worked five long years for the woman : well, she had the nerve to put me out
 Yes, every time I see that woman : woah, know she jumps and shouts. (*Watch out son...*)

PIANO SOLO

I'm gonna buy me a pistol : watch out long as I'm tall
 Yes, I'm gonna buy me a pistol : yes as long as I'm tall
 And now it look to me like I might have to kill my baby : and I won't have to work in no
 steel mill at all.

Spann, Otis. (1995). Steel Mill Blues [Recorded by Otis Spann (pno, vcl), Luther "Georgia Boy - Snake" Johnson (gtr), Sammy Lawhorn (gtr), Mac Arnold (b), Francis Clay, (dr), Bob Thiele (Producer), Bob Arnold (Engineer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

T'Ain't Nobody's Business (AA/ABRefrain)

Intro (8 Bars)

Lord, Lord, Lord, Lord, Lord (hah)
 Lord, Lord, Lord, Lord, Lord, Lord (have mercy)
 It ain't nobody's business (can you help me) : if I do.

Now me and my baby : fuss and fight,
 Just next moment : we's alright
 Ain't nobody's business (hah, have mercy) : if we do.

One of these days : yes I'm gonna take a notion
 To go right down : well now, jump right in the ocean
 It ain't nobody's business (have mercy child) : if I do. (*Watch out Mr. Longhorn...*)

GUITAR/PIANO SOLO

Lord, Lord, Lord, Lord, Lord, Lord
 Lord, Lord, Lord, Lord, Lord, Lord, Lord (have mercy child, hah)
 It ain't nobody's business (have mercy) : if I do, mmm.

Mmm...Lord, have mercy on me
 Mmm...
 But it ain't nobody's business : if I do (whoa).

Grainger, Porter & E. Robbins. (1995). T'Aint Nobody's Business If I Do [Recorded by Otis Spann (pno, vcl), George Smith, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Sammy Lawhorn (gtr), Mac Arnold (b), Francis Clay, (dr), Bob Thiele (Producer), Bob Arnold (Engineer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

My Man
(Sung by Lucille Spann)

Intro (4 Bars)

My man don't love me : 'cause he never treats me right
My man don't love me : 'cause he never treats me right
Tell me all sweet lines : and you know that ain't right.

Left me on Friday evening : and he said he'd be right back
Left me on Friday evening : and he said he'd be right back
Now hear it is Saturday evenin' : and he haven't got back yet. (*Let me here you baby...*)

PIANO SOLO

My man don't love me : 'cause he never treats me right
My man don't love me : 'cause he never treats me right
If he loved me like he said : why he would stay out all night?

Spann, Lucille. (1995). *My Man* [Recorded by Otis Spann, (pno) Lucille Spann (vcl), Mob Buford, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Little Sonny Wimberley (b), SP Leary (dr), Bob Thiele (Producer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Driving Duck (AAB Couplet)

Intro (4 Bars)

Have to remember my whiskey : peoples and I was a driving duck
 Have to remember my whiskey : people and I was driving duck
 You know I would die to the bottle : little girl, would never come up.

One of these days baby : I'm gonna leave you all alone
 Hey, hey, hey, hey : I got to you leave you all alone
 You know I thought I had myself a good thing : but you broke up my happy home.

I found out somethin' : blues is a botheration on your mind
 Oh child I found out somethin' : you know the blues is a botheration on your mind
 When I thought you were lovin' me woman : you were leavin' all the time. (*Have Mercy*)

PIANO SOLO (2)

Well now this is my story : little girl it's all I have to say to you
 Well, now, oh, this is my story : this is all I have to say to you
 You now I'm going to leave tomorrow : baby because my love for you is through.

Spann, Otis. (1995). *Diving Duck* [Recorded by Otis Spann (vcl, pno), Mob Buford, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Little Sonny Wimberley (b), SP Leary (dr), Bob Thiele (Producer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Nobody Knows (AAB Couplet)

Intro (4 Bars)

Nobody knows : nobody knows but me
 Nobody knows : nobody knows but me
 Nobody knows my troubles : and the way my baby been treatin' me

Used to have plenty of money : people I used to have it before
 I used to have plenty of money : peoples I used to have it before
 And now you know I ain't got me no money : and my friends don't know me no more.

PIANO SOLO

Believe I dropped down in Memphis : you know I got an old, old friend of mine
 Believe I dropped down in Memphis : you know I got an old, old friend of mine
 You know I need to see my friends : and then I got broken down and about to lose my
 mind.

Nobody knows : nobody knows but me
 Nobody knows : nobody knows but me
 Now, I've been living down and out now : and my baby don't care for me (nobody knows
 but me).

Davis, Walter. (1995). Nobody Knows [Recorded by Otis Spann (vcl, pno), Mob Buford, (hca), Luther
 "Georgia Boy - Snake" Johnson (gtr), Little Sonny Wimberley (b), SP Leary (dr), Bob Thiele
 (Producer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Heart Loaded with Trouble (AAB Couplet)

Intro (4 Bars)

Don't want to commit no murder : I don't want my mother's heart to ache
 Don't want to commit no murder : don't want mother's heart to ache
 The reason I'm keepin' out of trouble : is just for my mother's sake.

Woman you got me cryin' : got my head all hung down low
 Woman you got me cryin' : got my head all hung down low
 You got me to the place, baby : don't know where in this big world will go.

HARMONICA SOLO

Heart loaded with trouble : and my face all full of frown
 Heart loaded with trouble : and my face all full of frown
 I don't want to go to prison : woman, I got to put you down. (*Well Alright...*)

PIANO SOLO

Mother said, "take it easy son, : every [settle down] with your baby gone" (*oh she told me*)
 "Please take it easy son : every [] with your baby your baby gone
 "There will be a plenty of women : who will carry your lovin' arm."

Oden, James. (1995). Heart Loaded With Trouble [Recorded by Otis Spann (vcl, pno), Mob Buford, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Little Sonny Wimberley (b), SP Leary (dr), Bob Thiele (Producer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Shimmy Baby (AAB/ABC Mixed)

Intro (12 Bars)

Shimmy once, shimmy baby : I'm gonna buy you a diamond ring
 Shimmy once, shimmy mamma : I'm gonna buy you a diamond ring
 You know shimmy pretty baby : and I'll buy you a doggone thing.

Now shake it for me pretty baby : shake it all night long
 Gonna miss me pretty woman : after your daddy's gone
 Shake it for me baby : shake it all night long.

(Lucille) Oh daddy : I'm shimmin' this mornin' (Otis: oh, shake it up, baby)
 I'm doin' what you told me (do it right now, do it right) : Ah shimmy daddy,
 Come on daddy (I'm doin' all I can for) : Comme on and shimmy for me (I hear ya).

(Otis) Now shake it to the right baby : shake to the left
 Shake it to the right pretty mamma : shake to the left
 Shake it, shake it, shake it mamma : I gotta land on the shelf.

(Lucille) Oh daddy : come on, let's shimmy this mornin'
 All up in here : come on baby and jump up and down,
 Ah daddy : whoa! I'm shimmin' there (Otis: I see it baby, I see you).

Shimmy, shimmy, shimmy mamma : shimmy all night long
 Shimmy, shimmy, shimmy baby : just before I go home
 Shake it, shake it, shake it mamma : you know I ain't no do you wrong.

Now shake it for me baby : shake it all around
 Shake it, shake it, shake it mamma : I'm gonna take you downtown
 Shimmy, shimmy, shimmy baby : I got to show you around (*oh shake it*).

(Lucille) Oh daddy : I'm shimmin' this mornin'
 Oh! Come on daddy : come on an shimmy for me
 Oh daddy (Otis: yeah baby) : I'm shimmin' there (I see you darlin').

Now, shake it, shake it, shake it mamma : shake it for me
 Shake it, shake it, shake it baby : I'm in a misery
 Shimmy, shimmy, shimmy mamma : do it just like me (*oh now just shake it baby*).

(Lucille) Oh daddy (Otis: I hear ya baby) : baby I'm shimmin' (I see you shimmin'
now)

Oh, I'm jumpin' up and down (jump up and down baby) : whoa! Daddy (I hear ya honey)
Daddy? (yeah, baby) : Whoa! Shimmy baby (I'm tryin' to do the best I can).

Fades out

Morganfield, McKinley. (1995). Shimmy Baby [Recorded by Otis Spann (vcl, pno), Lucille Spann (vcl),
Mob Buford, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Little Sonny Wimberley (b), SP
Leary (dr), BobThiele (Producer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966,
11/20/1967).

I'm A Fool (AAB Couplet)

(Lucille in Brackets)

Intro (4 Bars)

Well if I go to the river : decide to jump overboard

Yes if go to the river : and decide to jump overboard

Well now I believe I've done right : 'cause my woman put my clothes outdoors.

Now if go back home : and decide to kill myself (you fool)

Yes if I go back home : and decide to kill myself (hah, you ain't got the nerve fool)

Well you know there's something about my baby : yes it's somebody else (honey you
playin' with nothing but a fool).

Well you I love you baby : yes and I just can't help myself (honey you ain't nothing but a
slow fool)

You know I love you : and I just can't help myself (time you played with nothing but a
fool)

Why don't you tell me that you love me woman : I don't need nobody else (honey you
ain't nothing but a fool).

PIANO SOLO

Well now one of these days : I'm gonna call you on the telephone (you mustn't be crazy;
you're nothing but a fool)

Well, one of these days : I'm gonna call you on the telephone (I keep tellin' you not to
you old fool)

Well I just wanna call and talk with you : see my baby all alone (honey, you're crazy—
you're a fool, fool, fool).

PIANO SOLO

I know I'm a fool for my baby :and she ought to be a fool about me (honey you're a
fool, stop it)
Well I'm a fool for my baby : you ought to be a fool for me (how do you make me a
fool that time)
I know I've been a fool for you woman : why don't you let your daddy be.

Spann, Lucille. (1995). I'm A Fool [Recorded by Otis Spann (vcl, pno), Lucille Spann (vcl), Mob Buford, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Little Sonny Wimberley (b), SP Leary (dr), BobThiele (Producer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Look Like Twins (AAB Couplet)

Intro (about 4 bars; freeish)

When me and my baby together : you know they say we look like twins
When me and my baby together : people they say we look like twins
And when we started lovin' : oh you know it's a doggone sin.

When we walk down the street : they say we look so much alike
When me and my baby walk down the street : the people say we look so much alike
Know I had to buy two cars : and you know they were both Cadillac's

PIANO SOLO

Oh when me and my baby go swimmin' : people we swim in the same swimmin' pool
Yes, yes when me and baby go swimmin' : people we swims in the same old swimmin'
pool.
And when we started makin' love : man, you know we can't be each other fool.

PIANO SOLO (8)

When we started lovin' each other : people we can't be each other fool.

Morganfield, McKinley. (1995). Look Like Twins [Recorded by Otis Spann (vcl, pno), Mob Buford, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Muddy Waters (gtr), Little Sonny Wimberley (b), SP Leary (dr), BobThiele (Producer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Doctor Blues (A2LineRefrain)

Intro (12 Bars)

Well I went to the doctor : alone the other day : know my doctor : he took the bottle away
 Said that he couldn't do me no good : yes he couldn't do me no good
 Said, "anybody can help you son : take somebody in your neighbourhood."

Well now, I went to the hospital : and this is what the doctor said : said, "you got three
 days here son : and nine months in bed"
 Said, "I can't do you no good : yes I can't do you no good."
 Said "the only one can help you boy :the peoples in your neighbourhood." (*Watch out
 Brother George*)

HARMONICA SOLO

Well now layin' in my bedroom : you know all alone : didn't have nobody baby : at my
 lonesome home
 Couldn't do me no good : yes he couldn't do me no good
 Said "anyone can help you son : be somebody in your neighbourhood".

Yes, he couldn't do me no good : the doctor couldn't do me no good
 My, he couldn't do me no good : said he couldn't do me no good
 Said "anyone can help you boy, take somebody in your neighbourhood."

PIANO SOLO (8 BARS)

Well you know what the doctor told me, he couldn't do the boy no good.

Spann, Otis. (1995). Doctor Blues [Recorded by Otis Spann (vcl, pno), Mob Buford, (hca), Luther
 "Georgia Boy - Snake" Johnson (gtr), Little Sonny Wimberley (b), SP Leary (dr), BobThiele
 (Producer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

Down To Earth (AAB Mixed)

(Duet with Lucille Spann)

Intro (4 Bars)

Quiet as a cat woman : we gonna break it down to earth
 Quiet as a cat baby : we got to break it down to earth
 You know you promised me you wouldn't tell any woman : you will tell nobody else.

Quiet as a cat baby : I love you just the same
 Yes, quiet as a cat woman : you know I love you just the same
 We gonna break it down to earth baby : you no have no other man

(Lucille)

Quiet as a cat daddy : you know I'm in love with you
 Yes, quiet as a cat daddy : you know I'm in love with you
 We got to bring it down to earth : no other woman will do.

(Otis)

Quiet as a cat baby : everything's gonna be alright
 Yes, Quiet as a big cat baby : everything's gonna be alright
 Now, what we did in the dark baby : now you know it gonna come to light.

(Lucille)

Quiet as a cat daddy : everything's gonna be alright
 Yes, quiet as a cat daddy : everything's gonna be alright
 What goes on in the dark : you know will soon comes alright.

GUITAR/PIANO SOLO SOLO

(Otis)

Well, Quiet as a big cat woman : I know you're in love with me
 Yes, quiet as a big cat baby : I believe you're in love with me
 Don't ever leave me woman : 'cause you'll leave me in misery.

Yes, quiet as a cat baby : you know we broke this stuff down to earth
 Oh, quiet as a little big cat woman : you know we broke it down to earth
 I'm in love with you woman : I don't love nobody else. (*Well alright baby*)

(Lucille)

Quiet as a cat daddy : I know you in love with me
 Yes, quiet as a cat daddy : I know you in love with me
 We done broke it down to earth : and I don't want to let you be. (*Well baby*)

(Otis)

Don't do me wrong : everything will be alright

Yes, yes, don't do me wrong : everything will be alright

Know I'm in love with you woman : I got to treat my baby right

Spann, Otis. (1995). *Down To Earth* [Recorded by Otis Spann (vcl, pno), Lucille Spann (vcl), Mob Buford, (hca), Luther "Georgia Boy - Snake" Johnson (gtr), Little Sonny Wimberley (b), SP Leary (dr), BobThiele (Producer)]. On *Down To Earth* [CD]. New York City: MCA. (8/30/1966, 11/20/1967).

NASHBORO RECORDS '45

Blues for Hippies (Other)

Intro (4 bars)

Tell you something don't be no square :
 I'll buy you a wig 'cause you ain't got no hair
 Take you downtown buy you some shoes
 The ones you had the ones you lose
 Me and my baby : me and my baby
 Good God, me and my baby : me and my baby (*now let me tell you something*).

I'm just going, by what the Bible said
 I don't need no bed, I can sleep in the hay
 You know I saw you there but it was God knows when
 The last time I saw me was in a lion's den
 Me and my baby : I love that woman,
 Me and my baby : me and my baby.

I told my baby the other night have mercy
 If she don't be no hippy the girl ain't right (*hey*)
 When I come home, you know she was out of sight
 She had on a pair of pants and a, a [turtleneck]
 I may saw a hippy I but I don't know when
 Soon I found Daniel in the lion's den.

You know this dove flew overseas
 I know the dove : he was lookin' for me
 Had a note for my baby : and it was my baby, and that was my baby.

Oh Lord, gonna tell my baby,
 I love her, you know I loved that woman,
 And she know I loved her.
 Yes... I loved that woman (*have mercy*), that's my hippie.

Vamp Out

Spann, Otis. (1972). Blues for Hippies [Recorded by Otis Spann (vcl, pno), Peter Green (gtr), Danny Kirwan (gtr), John McVie (b), S.P. Leary (dr), Mike Vernon (Producer), Warren Slaten (Engineer)]. On *Bloody Murder/Blues for Hippies* [45]. Tempo Sound Studios, New York City: Nashboro Records. (6/10/68, 1/9/1969).

Bloody Murder (AAB Couplet)

Intro (4 Bars)

Call it bloody murder : blood stains all on the wall
Well now you know it call it bloody murder : there were blood stains all on the wall
She seen pillows torn to pieces : and my phone was hangin' out in the hall.

I wonder what could have happened to my baby : don't know where in the world my
baby's gone
Wonder what happened to my baby : wonder where my baby's gone
It was early one mornin' Lord : my baby had tored down the phone

PIANO SOLO

Lord have mercy : Lord have mercy on me
Please Lord have mercy : I said Lord have mercy on me
If anybody seen my baby : please send that woman home to me.

Spann, Otis. (1972). Bloody Murder [Recorded by Otis Spann (vcl, pno), Walter Horton, (hca), Johnny Shines (gtr), Willie Dixon (b), Clifton James (dr), Mike Vernon (Producer), Malcolm Chisholm (Engineer)]. On *Bloody Murder/Blues for Hippies* [45]. Chess Ter Mar Studios, 320 E. 21st 51, Chicago: Nashboro Records. (6/10/68, 1/9/1969).

BIGGEST THING SINCE COLOSSUS

My Love Depends on You (AAB Couplet)

Intro (6 bars* loose time)

Well I'm tired now baby : baby and I don't know what to do
Yes you know I'm tired now baby : little girl and I don't know what to do.
Now all of my love baby : all of my love depends on you.

Don't feel sorry for me baby : God knows I can help myself
Don't feel sorry for me baby : Lord know I can't help myself
You know I told you that I love you woman : and you know I don't want nobody else.
(play me the blues now baby...)

GUITAR SOLO

PIANO SOLO

Lord have mercy baby : Lord have mercy on me
I can't find my baby : I wonder...I wonder where can she be
Anybody seen my baby : just send her back to me.

Spann, Otis. (1995). My Love Depends On You [Recorded by Otis Spann (vcl, pno), Peter Green (gtr), Danny Kirwan (gtr), John McVie (b), S.P. Leary (dr), Mike Vernon (Producer), Warren Slaten (Engineer)]. On *Biggest Thing Since Colossus* [CD]. Tempo Sound Studios, New York City: Rewind Columbia. (09/01/1969).

Walkin' (Other)

Intro/Vamp (32 Bars)

Yes, I've been walkin' (have mercy)
 Talkin' to myself (hah, Lord have mercy, must've been the fool)
 Yes, I've been walkin'
 You know, and talkin' to myself
 I've got me a woman back home
 Lord I've got me a woman back home
 I don't love nobody else (have mercy, somebody help me, come get me...have mercy)

I said now (have mercy)
 I said know
 I've been peepin'
 I've been hidin' out
 I've been runnin'
 I've been walkin' out (hah, have mercy)

Good God now,
 Lord have mercy

Vamp Out (fades out)

Spann, Otis. (1995). Walkin' [Recorded by Otis Spann (vcl, pno), Peter Green (gtr), Danny Kirwan (gtr), John McVie (b), S.P. Leary (dr), Mike Vernon (Producer), Warren Slaten (Engineer)]. On *Biggest Thing Since Colossus* [CD]. Tempo Sound Studios, New York City: Rewind Columbia. (09/01/1969).

It Was a Big Thing (ABRefrain)

Intro (12 Bars)

God made an Adam and he made him : big and a stout : he wasn't satisfied, well he :
made him a snout

'Cause he was a big thing : yes he has a huge thing
He was a big thing : but he were my friend don't you know

God made an Adam, you know he : made him some eyes : well after he made him : you
know he made some thighs

'Cause he was a huge thing : yes he was a big thing
He was a huge thing, but he were my friend : don't you know. (*Well Alright...*)

PIANO SOLO (2)

He made some eyes just to : look on the grass : He wasn't satisfied 'til he made him a :
...hah

Yes it was a big thing : you know he had to be a huge thing
You know he was a big thing : but he were my friend don't you know.

Tell you once, I'm gonna : tell you twice : Everything I do : watch me in my []

He was a big thing : yes he was a big thing
He was a big thing people : but he my friend, don't you know.

Spann, Otis. (1995). It Was A Big Thing [Recorded by Otis Spann (vcl, pno), Peter Green (gtr), Danny Kirwan (gtr), John McVie (b), S.P. Leary (dr), Mike Vernon (Producer), Warren Slaten (Engineer)]. On *Biggest Thing Since Colossus* [CD]. Tempo Sound Studios, New York City: Rewind Columbia. (09/01/1969).

Temperature Is Rising (100.2°F) (AAB Couplet)

Intro (12 Bars)

Temperature is rising : I have ice all around my heart
Temperature is rising : I have ice all around my heart
You was a sweet girl : but we made such a bad, bad start. (*Alright...*)

GUITAR

Yes I'd jump through a place of fire baby : if I knew you was on the other side
You know I'd jump through a place of fire baby : yes if I knew you was on the other side
Try to save my baby : and keep my baby satisfied. (*Watch out baby...*)

PIANO SOLO

Someday baby : things won't be the same
Someday baby : you know things won't be the same
Now you say that you love me baby : and you know that I'm your lovin' man.

Spann, Otis. (1995). *Temperature Is Rising (100.2°F)* [Recorded by Otis Spann (vcl, pno), Peter Green (gtr), Danny Kirwan (gtr), John McVie (b), S.P. Leary (dr), Mike Vernon (Producer), Warren Slaten (Engineer)]. On *Biggest Thing Since Colossus* [CD]. Tempo Sound Studios, New York City: Rewind Columbia. (09/01/1969).

Dig You ‡

Mostly Instrumental with some talking' over it.

Spann, Otis. (1995). Dig You [Recorded by Otis Spann (vcl, pno), Peter Green (gtr), Danny Kirwan (gtr), John McVie (b), S.P. Leary (dr), Mike Vernon (Producer), Warren Slaten (Engineer)]. On *Biggest Thing Since Colossus* [CD]. Tempo Sound Studios, New York City: Rewind Columbia. (09/01/1969).

No More Doggin' (A2lineRefrain)

Intro (4 + 12)

Baby no more doggin' : foolin' around with you
 Baby no more doggin' : foolin' around with you
 I've got to let you out baby : that's what I ought to do

Well I take you off the street : make you fine : all you do is drink that : whiskey beer and
 wine

No more doggin' : foolin' around with you
 I've got to let you down baby : that's what I have to do. (*Well alright*)

GUITAR SOLO (*sock it to me baby, have mercy*)

Well I gave you all my money : all my lovin' too : tell me pretty baby what are you
 gonna do

No more doggin' : foolin' around with you
 I've got to let you go baby : that's what I have to do.

Baby, I gave you all of my lovin' : everything you need : I even talked to you and fell on
 my bended knee

No more doggin' : foolin' around with you
 I've got to let you out baby : that's what I have to do.

Gordon, Rosco & J. Taub. (1995). No More Doggin' [Recorded by Otis Spann (vcl, pno), Peter Green (gtr), Danny Kirwan (gtr), John McVie (b), S.P. Leary (dr), Mike Vernon (Producer), Warren Slaten (Engineer)]. On *Biggest Thing Since Colossus* [CD]. Tempo Sound Studios, New York City: Rewind Columbia. (09/01/1969).

Ain't Nobody's Business (AA/ABRefrain)

*Fades in
Intro (8 bars)

Lord, Lord, Lord, Lord, Lord
Lord, Lord, Lord, Lord, Lord
It ain't nobody's business : if I do.

Me and my baby : fuss and fight,
Just next morning : turns out we's alright
It ain't nobody's business (would you listen to me girl) : if we do (*Watch
out guitar player now*)

GUITAR SOLO

One day : I have ham and bacon, oh Lord
Just the next day : ain't nothin' shakin', no, no, no
It ain't nobody's business : if I do. (*I'll you what I'm gonna do...Everybody say they
wanna hear the blues, I'm gonna try and play the blues for you...*)

PIANO SOLO (*Let you tell me all about my buddy now...*)

Weeped in church : all day Sunday,
Cried in cabaret (don't whisper) : all day Monday
Ain't nobody's business : if we do.

Grainger, Porter & E. Robbins. (1995). Ain't Nobody's Business [Recorded by Otis Spann (vcl, pno), Peter Green (gtr), Danny Kirwan (gtr), John McVie (b), S.P. Leary (dr), Mike Vernon (Producer), Warren Slaten (Engineer)]. On *Biggest Thing Since Colossus* [CD]. Tempo Sound Studios, New York City: Rewind Columbia. (09/01/1969).

She Needs Some Loving (AAB Couplet)

Intro (12 Bars)

My baby needs some loving : all she needs
 My baby needs some lovin' : that's all she needs
 I been prayin' for the woman now : down on my bended knees.

I'm gonna take her downtown : buy my baby some love
 I'm gonna take her down town : buy my baby some love
 You know the kissin' and huggin' now : squeezin' ain't do no good

All she needs is love : that woman needs some love
 All she needs is love : I'm gonna give her some love
 Well now all that kissin' and huggin' all : that woman needs some love. Yeah...

GUITAR/PIANO SOLO

All she needs is love : I'm gonna buy her some love
 I'd like to take her down downtown : do like a little turtle dove
 All that kissin' and huggin' : that woman needs some love.

She needs some love : I'm gonna buy her some love
 She needs love : man, have mercy
 I tried to kiss her downtown : tried buy my baby some love.

Spann, Otis. (1995). *She Needs Some Loving* [Recorded by Otis Spann (vcl, pno), Peter Green (gtr), Danny Kirwan (gtr), John McVie (b), S.P. Leary (dr), Mike Vernon (Producer), Warren Slaten (Engineer)]. On *Biggest Thing Since Colossus* [CD]. Tempo Sound Studios, New York City: Rewind Columbia. (09/01/1969).

I Need Some Air (AAB Couplet)

Intro (12 Bars)

It's hot in here : I do believe I need some air
 It's hot in here : I do believe I need some air
 Yes, I've been playin' with my baby : runnin' my fingernails through her hair.

I've been drunk all day : but I treats everybody nice
 Yes, I've been drunk all day : but I treats everybody nice
 The woman I've been lovin' : that woman's gonna be my wife. (*Have mercy on my
 baby...*)

GUITAR SOLO (*play it like it is*)

Lord have mercy : Lord, Lord have mercy on me
 I said now Lord have mercy : Lord, Lord have mercy on me
 You know I gots the blues, I got the blues : bloody blues won't let me be.

Spann, Otis. (1995). I Need Some Air [Recorded by Otis Spann (vcl, pno), Peter Green (gtr), Danny Kirwan (gtr), John McVie (b), S.P. Leary (dr), Mike Vernon (Producer), Warren Slaten (Engineer)]. On *Biggest Thing Since Colossus* [CD]. Tempo Sound Studios, New York City: Rewind Columbia. (09/01/1969).

Someday Baby (AAB Couplet)

Intro (12 Bars)

Someday baby : things won't be the same
 Yes, someday baby : things won't be the same
 Found me another woman : better find yourself a man.

Blues ain't nothin' : but a botheration on your mind
 You know the blues ain't nothin' : but a botheration on your mind
 When I thought you were lovin' woman : you were leavin' me all the time.

GUITAR SOLO

Tell me woman now : what's on your worried mind
 Yeah, tell me baby : what's on your worried mind
 Well I thought you were lovin' me baby : you were leavin' me all the time (*Watch out
 baby, watch out, leave it to Old Spann...*)

PIANO SOLO

Good-bye baby, little girl your call is gone
 Hey, good-bye baby, little girl your call is gone
 Especially gonna miss my lovin' and the way, and the way I carry on.

Spann, Otis. (1995). Someday Baby [Recorded by Otis Spann (vcl, pno), Peter Green (gtr), Danny Kirwan (gtr), John McVie (b), S.P. Leary (dr), Mike Vernon (Producer), Warren Slaten (Engineer)]. On *Biggest Thing Since Colossus* [CD]. Tempo Sound Studios, New York City: Rewind Columbia. (09/01/1969).

THE ULTIMATE ENCYCLOPEDIA OF AMERICAN BLUES CLASSICS

I Just Want a Little Bit (AA/ABRefrain)

Intro (4 Bars)

Well I don't want it all : I just want a little bit
 Well I don't want it all : I just want just a little bit
 Just a ity-witty bit : just a T90 bit of your love

“Cause I'll love you forever” : I tell her every time
 Don't ever say you'll leave me baby : 'cause you'll break my mind
 Just a ity-witty bit : just a T90 bit of your love.

Oh take your lamps down low : steal your kiss
 Oh take your lamps down low : I know you can't resist
 Just a ity-witty bit : just a T99 bit of your love. (*Watch out Lawhorn*)

GUITAR/PIANOSOLO (3)

I'll love you forever : until the end of time
 Don't ever say you don't love me : cause your mine, all mine.
 Just a ity-witty bit : I mean a teeny-weeny bit of your love.

Well I take her lamps down low : and I was thinkin' of a kiss
 Take you lamps down low, baby : I know you can't resist
 Just a teeny-weeny bit : I mean a T90 bit of your love. (*oh finish*)

Just a ity-witty bit : just a T90 bit of your love,
 I mean a ity-witty bit : I mean just a T90 bit of your love.

(1996). I Just Want A Little Bit [Recorded by Otis Spann, (vcl, pno), Sammly Lawhorn (gtr)]. *The Ultimate Encyclopedia of American Blues Classics* [CD]. Chicago: Retro. (09/04/1969).

SWEET GIANT OF THE BLUES

Got My Mojo Working (AAB Mixed)

Intro (12 Bars)

Got my mojo workin' : but it just don't work on you
 Got my mojo workin' but : it just don't work on you
 I wanna love you so bad that I :don't know what to do.

I'm goin' down to Louisiana : get me a mojo hand
 I'm goin' down to Louisiana : get me a mojo hand
 I'm going to teach all these women now : how to treat their man.

Got my mojo workin' : got my mojo workin'
 Got my mojo workin' : got my mojo workin'
 Got my mojo workin' but : it just don't work on you.

PIANO SOLO (2)

I gotta got a gypsy woman, teaching me advice (sure no [] you now)
 I gotta a gypsy woman, teaching me advice
 I gotta a whole lot of tricks boy know here [gonna bag him no lies]

Got my mojo workin', got my mojo workin'
 Got my mojo workin', got my mojo workin'
 Got my mojo workin' but, it just don't work on you.

Foster, Preston. (1970). Got My Mojo Working [Recorded by Otis Spann, (vcl/elpno), Louis Shelton (gtr), Mike Anthony (gtr), Tom Scott (ts), Max R. Bennett (b), Paul Humphrey (dr), Bob Thiele (Producer), Eddie Brackett (Engineer)]. On *Sweet Giant of the Blues* [LP]. Los Angeles: Flying Dutchman/Bluestime. (13/08/1969).

Sellin' My Thing (ABC Couplet)

Intro (12 Bars)

My baby been walkin' : walkin' around : tellin' everybody she's going to : put me down
 'Cause I won't sell her my thing : well yes I won't sell her my thing
 Sell her my thing : she wanna give it to her other man.

Tell me woman what's on your worried mind : thought you were leavin' : you were
 lovin' all the time
 Just wanna steal my thing : yes you wanna take my thing
 You wanna taste my thing baby give it : to your other man.

SAXOPHONE/PIANO SOLO (2)

I stopped drinkin' and gamblin' : runnin around : takin' care of that woman : layin' my
 money
 down
 But she wanna buy my thing : yes she wanna buy my thing
 You know that's my bag : and I'll keep it all for myself.

GUITAR SOLO (2)

Woman gets drunk every day and night : tellin' everybody she's tryin' to treat me right
 'Cause I won't sell her my thing : Lord no sell her my thing
 If I give my bag : she's gonna : give it to her other man.

Tell me woman what's on your worried mind : told me one time baby I'm gonna lose my
 mind
 'cause I wouldn't sell you my thing : yes I wouldn't sell you my thing
 If I give you my bag baby : you gonna give it to your other man. (*Good God, Almighty,*
now)

Play it [forward] with me
Gotta keep my thing {over piano solo}
 PIANO SOLO (2)

Told me you love me I believe you do : one thing woman : gives poor me the blues
 When you asked me for my thing : yes when you wanna buy my thing
 You know if I give you my bag : you gonna give it to your other man. (*Sure enough for*
you)

I just can't afford to give it away, I'm gonna keep it all for my self now

(Over PIANO SOLO)

One more time fellows...

SAXOPHONE SOLO (2)

If your baby, wants her thing : let her run around the corner to her other man
So she can get her thing : maybe he'll buy her a thing
Maybe he'll give her a thing : comeon I'm gonna keep my bag all for myself.

GUITAR SOLO (2)

BASS VAMP OUT

Spann, Otis. (1970). Sellin' My Thing [Recorded by Otis Spann (vcl, pno), Louis Shelton (gtr), Tom Scott (ts), Max R. Bennett (b), Paul Humphrey (dr), Bob Thiele (Producer), Eddie Brackett (Engineer)]. On *Sweet Giant of the Blues* [LP]. Los Angeles: Flying Dutchman/Bluestime. (13/08/1969).

Moon Blues (AAB Couplet)

2 Bars (loose)

It was a brand new moon : said to me walked up there
 Yes we got a brand new moon : said it to me they walked up there
 But at the same old waterfalls : did you know we ain't goin' nowhere.

They got all of that bread : just to sends peoples into space
 Y'know they got all of that bread : just to sends people up in space
 But a couple [bad for us] : baby we ain't goin' anyplace.

I saw the flag on the moon : and I was just as proud as I could be
 I saw the flag on the moon : oh Lord, I was just as proud as I could be
 Well you know I love my country : baby, baby but my country don't love me.

FLUTE SOLO

Ooh, ooh, ooh : you know I just got the moon blues.
 Yes I said ooh, ooh, ooh : peoples I just got the moon blues
 For it's all we got down here on earth : baby I think we might as well go to the moon.

Thiele, Bob & G.D. Weiss. (1970). Moon Blues [Recorded by Otis Spann (vcl, pno), Louis Shelton (gtr), Tom Scott (fl), Max R. Bennett (b), Paul Humphrey (dr), Bob Thiele (Producer), Eddie Brackett (Engineer)]. On *Sweet Giant of the Blues* [LP]. Los Angeles: Flying Dutchman/Bluestime. (13/08/1969).

I'm a Dues Payin' Man (AAB Couplet)

Intro (12 Bars)

I'm a dues payin' man : without a union card
 Yes, I'm a dues payin' man : without his union card
 Anytime I'm getting' used to it : calls me a yard.

Ain't no gal in this town : ain't never sat on these old knees
 Ain't no gal in this town : ain't never sat on these old knees
 Ain't no man in this part : ain't never did anything for me.

SAXOPHONE SOLO (2)

I can't pick me a winner : I can't win no bet
 Yes I can't pick me no winner : 'cause I can't win no bet
 When my poor daddy died : know he left me payin' the debt.

I'm a dues payin' man : without a union card (sure enough I am)
 I'm a dues payin' man : ain't got no union card
 Love you Lucille : know I love you from my heart.

VAMP OUT

Rein, Jim. (1970). I'm A Dues Payin' Man [Recorded by Otis Spann (vcl, pno), Louis Shelton (gtr), Mike Anthony (gtr), Tom Scott (ts), Max R. Bennett (b), Paul Humphrey (dr), Bob Thiele (Producer), Eddie Brackett (Engineer)]. On *Sweet Giant of the Blues* [LP]. Los Angeles: Flying Dutchman/Bluestime. (13/08/1969).

I Wonder Why (4 + 3 Line)

Intro (12 Bars)

Two legs and two arms and two eyes : People watch me here as I stand by
 I can't tell you the reason why : Why [I Lucille] only comes and cry
 I wonder why : yes I wonder why
 I can't tell you right now but I will : find out by and by

Walked in the restaurant to get me something to eat : Know I saw three or four more
 empty seats
 Before I could order I heard somebody sayin' loud : "Boy you want somethin', you
 know, to take out?"
 I wonder why : yes I wonder why, why, why now
 I wonder why, I wonder why : but I'm gonna find out by and by.

SAXOPHONE SOLO (2)

Tell me one thing and I wanna know : Where in the world did all the good people go
 I don't know, you know, the reason why : I will found out someday by and by
 I wonder why : yes I wonder why, why now
 I don't know right now but I will : find out by and by.

GUITAR SOLO (2)

Two legs and two arms and two eyes : Everybody watch me as I pass by
 That's why I said I only [curse] : Everybody wanna know why I sit down and cry
 I wonder why : yes, I wonder why, why, why
 I don't know right now baby but I will : find out by and by

I wonder why : yes I wonder why, why
 I wonder why : I wonder why, why, why
 I can't tell you right now : but I will find out by and by

Spann, Otis. (1970). I Wonder Why [Recorded by Otis Spann (vcl, pno), Louis Shelton (gtr), Tom Scott (ts), Max R. Bennett (b), Paul Humphrey (dr), Bob Thiele (Producer), Eddie Brackett (Engineer)]. On *Sweet Giant of the Blues* [LP]. Los Angeles: Flying Dutchman/Bluestime. (13/08/1969).

Bird in a Cage †*Instrumental.*

Spann, Otis. (1970). Bird in a Cage [Recorded by Otis Spann (pno), Louis Shelton (gtr), Tom Scott (ts), Max R. Bennett (b), Paul Humphrey (dr), Bob Thiele (Producer), Eddie Brackett (Engineer)]. On *Sweet Giant of the Blues* [LP]. Los Angeles: Flying Dutchman/Bluestime. (13/08/1969).

Hey Baby (AAB Couplet)

Intro (4 Bars)

Hello baby : you don't love me like you used to do
 Yes hello baby : you don't love me nothin' like you used to do
 When I was deep in love with you woman : yes little girl my love was true.

Hello baby : tell me what's on your worried mind
 Yes baby : tell me what's on your worried mind
 When I was lovin' you little girl : you were leavin' all the time.

SAXOPHONE SOLO

Hey baby : little girl I gotta take you downtown
 Hey baby : little girl I got to take you downtown
 Yes you know I want to show you baby : I wanna show my babe around. []

GUITAR SOLO

Hey baby : little girl I know your call is gone
 Hey baby : little girl I know your call is gone
 You gonna miss the way I love you baby : yes and the way I carry on.

Spann, Otis. (1970). Hey Baby [Recorded by Otis Spann, (vcl/elpno), Louis Shelton (gtr), Tom Scott (ts), Max R. Bennett (b), Paul Humphrey (dr), Bob Thiele (Producer), Eddie Brackett (Engineer)]. On *Sweet Giant of the Blues* [LP]. Los Angeles: Flying Dutchman/Bluestime. (13/08/1969).

Make a Way (AA/ABRefrain)

Intro (1 Bar)

I know my Jesus : yes he will make a way
 I know my Jesus : child he will make a way
 I know my Jesus : yes Lord, my Jesus, he'll make a way for you.

He made a way for my mother : and my father too
 I know my Jesus : he will make a way for you
 I know my Jesus : yes child, my Jesus, oh Lord make a way for you.

He's made a way : for the blind man
 Well you know : and he crossed the street
 That's why I know : I know my Jesus, have mercy child, will make a way for you.

When I was sick : down on my dyin' bed
 Wasn't nobody there : to rub my achin' head
 I know my Jesus : yes, my Lord, wonderful Jesus made a way for me.

He made a way for the rich : made a way for the poor
 Oh my Lord : he showed me the way to go
 I know my Jesus : hey, my precious Lord, he's gonna make a way for you. (*Have mercy*)

PIANO SOLO

When you : when you down and out
 When you ain't got nobody : oh child to help you out
 All you got to do, all you got to do, all you got to do : oh yeah, call on the guard.

I told you Jesus : that's my Jesus
 That's it my Jesus : he died for you re[main]
 All you got to do : yes call on the Lord.

Spann, Otis. (1970). *Make a Way* [Recorded by Otis Spann, ((vcl/elpno), Louis Shelton (gtr), Mike Anthony (bkg), Tom Scott (ts), Max R. Bennett (b), Paul Humphrey (dr), Bob Thiele (Producer), Eddie Brackett (Engineer)]. On *Sweet Giant of the Blues* [LP]. Los Angeles: Flying Dutchman/Bluestime. (13/08/1969).

BLUES PIANO ORGY

Three-In-One Blues †*Instrumental.*

Spann, Otis. (1996). Three-In-One Blues [Recorded by Otis Spann, (pno)]. On *Blues Piano Orgy* [CD]. Chicago: Delmark. (30/12/1969).

LAST CALL

Country Girl

(Sung by Lucille Spann)

Otis, why don't you step out and give me a little blues, honey...In the key of G...

Intro (4 bars)

When I was living in the county : my lovin' was slow
 When I was living in the county : my lovin' was slow (*I want you to listen to this*)
 Since I moved to Boston : I don't have to worry no more.

Said I'm a lover : [so God baby where he is]
 Said I'm a lover : [so God baby where he is]
 I'm gonna love somebody : the rest of my lovin' days.

My man loves me : and it gives me a thrill
 Because if he don't love : he'll kiss and kill
 I'm a lover: [so God baby where he is]
 I'm gonna love somebody, :the rest of my lovin' days. (*Play the blues Peter, play the blues Peter...*)

GUITAR SOLO

He loves in the morning : he loves me noon and night
 My man always loves me : and he always treats me right
 I'm a lover : so [God baby where he is]
 I'm gonna love somebody : the rest of my lovin' days.

Spann, Otis. (2000). Country Girl [Recorded by Otis Spann, (pno), Lucille Spann (vcl), Peter Malick, g, Ted Parkins (b), Richard Ponte (dr), Peter Malick (Producer)]. On *Last Call* [CD]. 53 Berkely Street, Boston, Mass, Thursday 2nd April 1970, or The Boston Teaparty, Lansdown Street, Boston, Mass., Friday, 3rd or Saturday, 4th April 1970, : Mr. Cat Music. (02/04/1970).

Get Down To The Nitty Gritty

(Sung by Luther "Georgia Boy - Snake" Johnson)

Intro (12 Bars)

Told me you want me: you dog me around,
 call in the morning : you treat me just like a clown,
 You get on down : down to the real nitty gritty, baby.
 You don't know what you're doin' : woman you might as well forget it. (*oh right*)

You hold me in your arms : you squeeze me tight
 You told me to [lose her] : everything's alright
 You get on down : down to the real nitty gritty, baby.
 You don't know what you're doin' : woman you might as well forget it (*lookit here, alright*)

Hold me, baby
 Do me wrong, baby
 Oh oh, you don't want me, baby
 mmm hmmm.
 So long
 So long (*lookit here*).

Well you walked on the floor : my all night long.
 You got another man : you wanna do me wrong
 Get on down : down to the real nitty gritty, baby
 You don't know what you're doin' : woman you might as well forget it. (*look it here, alright*)

Get on down : get on down
 Get on down : get on down
 Get on, get on down : get on baby, get on baby
 Get on, get on down : to the nitty gritty. (*Yeah well alright*)

PIANO SOLO

PIANO/GUITAR SOLO (2)

GUITAR SOLO

Well you walked down the street : you talk about my name
You tell everybody you don't know who do the man.
Get on down : down to the real nitty gritty
You don't know what you're doin' : woman you might as well forget it

Johnson, Luther "Georgia Boy - Snake". (2000). Get On Down to the Nitty Gritty [Recorded by Otis Spann, (pno), Luther "Georgia Boy - Snake" Johnson, vcl/g, Peter Malick, g, Ted Parkins (b), Richard Ponte (dr), Peter Malick (Producer)]. On *Last Call* [CD]. 53 Berkely Street, Boston, Mass, Thursday 2nd April 1970, or The Boston Teaparty, Lansdown Street, Boston, Mass., Friday, 3rd or Saturday, 4th April 1970, : Mr. Cat Music. (02/04/1970).

Long Distance Call

(Sung by Luther “Georgia Boy - Snake” Johnson)

Intro (2 bars—loose)

You said you loved me baby (Lucille: HAHA) : please call me on the phone sometime
 You said you loved me woman : please call me on the phone sometime
 When I hear your voice baby : it always eases my worried mind.

One of these days : I’m gonna show you how nice a man can be
 One of these days, woman : I’m gonna show you how nice a man can be
 I’ll buy you a brand new mustang baby: if you’ll only tell me that you love for me. (*Lord have mercy*)

PIANO SOLO (2)

GUITAR SOLO (1)

You hear my phone ringin’ : it sounds like a long distance call
 You hear my phone ringin’ : it sounds like a long distance call
 I picked up my receiver : my wife said another mule was kickin’ in my stall (*I’m gonna [beat up] to gonna kill it, I’m really gonna kill it*).

GUITAR SOLO

Oh, you hear my phone ringing : it sounds like a long distance call
 You hear my phone ringin’, woman : it sounds like a long distance call
I picked up my receiver. My wife was standin’ lookin’ at me talkin’ about her whisperin’ and sayin’, sayin’, sayin’, “loser, loser, there’s another mule...” And after awhile I turned around, I went back home like a good man should, put my hand in my pocket and got my key out, stuck in that hole and unlocked the door, and as I was starin’ at my wife standin’ up there lookin’ at me, cryin’, jumpin’ up in the middle of the floor, buggin’ eyes and her heels together, lookin’ straight at me, crying. After awhile she wouldn’t tell me nothin’, I went down to the whiskey store and bought me a half pint of my old grand daddy, brought it back home and gave her a drink. And she got drunk and made up her mind; she started talkin’ lies, she said “loser, loser, there’s another mule kickin’ in your stall.”

Morganfield, McKinley. (2000). Long Distance Call [Recorded by Otis Spann, (pno), Luther “Georgia Boy - Snake” Johnson, vcl/g, Peter Malick, g, Ted Parkins (b), Richard Ponte (dr), Peter Malick (Producer)]. On *Last Call* [CD]. 53 Berkely Street, Boston, Mass, Thursday 2nd April 1970, or The Boston Teaparty, Lansdown Street, Boston, Mass., Friday, 3rd or Saturday, 4th April 1970, : Mr. Cat Music. (02/04/1970).

I Got My Mojo Working

(Sung by Luther "Georgia Boy - Snake" Johnson)

Intro (12 Bars) (AAB Mixed)

Got my mojo workin' : but it just don't work on you
 Got my mojo workin' : but it just don't work on you
 I want to love you so bad : that I don't know what to do.

I'm going down in Louisiana baby : get me a mojo hand
 I'm going down in Louisiana woman : get me a mojo hand
 I'm gonna show you women : how you ought to treat your man.

Got my mojo workin' : got my mojo workin'
 Got my mojo workin' : got my mojo workin'
 Got my mojo workin' : but it just don't work on you.

Got my mojo workin : got my mojo workin'
 Got my mojo workin' : got my mojo workin'
 Got my mojo workin' : but it just don't work on you. (*Well alright! Again!*)

PIANO/GUITAR SOLO

I'm going down in Louisiana baby : get me a mojo hand
 I'm going down in Louisiana woman : get me a mojo hand
 I'm gonna show you women : how you ought to treat your man.

Got my mojo workin : got my mojo workin'
 Got my mojo workin' : got my mojo workin'
 Got my mojo workin' : but it just don't work on you.

Got my...workin : got my mojo workin'
 Got my mojo workin' : got my mojo workin'
 Got my mojo workin' : but it just don't work on you.

Morganfield, McKinley. (2000). I Got My Mojo Working [Recorded by Otis Spann, (pno), Luther "Georgia Boy - Snake" Johnson, vcl/g, Peter Malick, g, Ted Parkins (b), Richard Ponte (dr), Peter Malick (Producer)]. On *Last Call* [CD]. 53 Berkely Street, Boston, Mass, Thursday 2nd April 1970, or The Boston Teaparty, Lansdown Street, Boston, Mass., Friday, 3rd or Saturday, 4th April 1970, : Mr. Cat Music. (02/04/1970).

Chains of Love
(Sung by Lucille)

Intro (4 Bars)

Chains of love : make me feel so blue
Chains of love : make me feel so blue
I want you to tell me baby : what are we gonna do.

Yes, if you just got to leave me daddy : please won't you set me free
If you just got to leave me daddy : please set me free
Love can't go on : these blues keep on hurtin' me.

Well it's a quarter to 11 at night : baby my love is comin' down for you
Well it's a quarter to 11 at night : baby, my love is comin' down for you
I want you to tell me baby : what are we gonna do. (*Well, yeah*)

PIANO SOLO (2)

Are you gonna love me : are you gonna make me cry?
Are you gonna love me : are you gonna make me cry?
These tears of blues gonna hunt me : until the day I die.

Ertegun, Ahmet & V. Wells. (2000). Chains of Love [Recorded by Otis Spann, (pno), Lucille Spann (vcl), Peter Malick, g, Ted Parkins (b), Richard Ponte (dr), Peter Malick (Producer)]. On *Last Call* [CD]. 53 Berkely Street, Boston, Mass, Thursday 2nd April 1970, or The Boston Teaparty, Lansdown Street, Boston, Mass., Friday, 3rd or Saturday, 4th April 1970, : Mr. Cat Music. (02/04/1970).

Stomp With Spann †

Instrumental.

Spann, Otis. (2000). Stomp With Spann [Recorded by Otis Spann, (pno), Peter Malick, g, Ted Parkins (b), Richard Ponte (dr), Peter Malick (Producer)]. On *Last Call* [CD]. 53 Berkely Street, Boston, Mass, Thursday 2nd April 1970, or The Boston Teaparty, Lansdown Street, Boston, Mass., Friday, 3rd or Saturday, 4th April 1970, : Mr. Cat Music. (02/04/1970).

My Baby (Sweet as an Apple)
(Sung by Lucille)

Intro (4 Bars)

Oh my baby : sweeter than an apple on a tree
My, my, my baby : just as sweet as he can be
Oh, you know the little boy : the little boy so is good to me.

He's sweeter than peaches : and his kisses like plum
If you gonna get you a pear : that pear will have you [another]
My baby : sweet as an apple on a tree
That boy : that man is sweet as he can be

The blues is his first love : and he came to me on number two
But I want to thank you baby : for lettin' me be true to you
My baby, sweet as an apple on a tree
Oh, that man, that man so is good to me.

Play the blues Otis : play the blues Otis with me
Play the blues Otis : play the blues Otis with me
Oh you know I, I love you Otis : you sweet as an apple on a tree. (*Well...it's blues time...yeah!*)

GUITAR SOLO

Your kiss is sweeter than a Georgia peach: and your love is like a like plum
I thank God this mornin' : you gave me some
Oh baby : sweat an apple on a tree
Oh you know, know that man : that man so is good to me.

Spann, Otis. (2000). My Baby (Sweet as an Apple) [Recorded by Otis Spann, (pno), Lucille Spann (vcl), Luther "Georgia Boy - Snake" Johnson, g, Peter Malick, g, Ted Parkins (b), Richard Ponte (dr), Peter Malick (Producer)]. On *Last Call* [CD]. 53 Berkely Street, Boston, Mass, Thursday 2nd April 1970, or The Boston Teaparty, Lansdown Street, Boston, Mass., Friday, 3rd or Saturday, 4th April 1970, : Mr. Cat Music. (02/04/1970).

I Wonder Why
(Sung by Lucille)

Intro (12 Bars)

Wonder why : why my man won't treat me right
Wonder why : why my man won't treat me right
Every night time I wonder : "will my man be home tonight".

Kids in bed : I lay awake in broad daylight
Kids in bed : I lay awake in broad daylight
But every night time : I wonder "will my man be home tonight".

"I'll be home". : When last we spoke, that's what he said.
"I'll be home". : When last we spoke, that's what he said.
But every night time I wonder : "will my man be home tonight". (*Well...*)

PIANO SOLO (2)

Come on baby : come on home right away
Yeah, yeah baby : come on home right away
But every night time I wonder : "will my man be home tonight".

Copyright Control. (2000). I Wonder Why [Recorded by Otis Spann, (pno), Lucille Spann (vcl), Peter Malick, g, Ted Parkins (b), Richard Ponte (dr), Peter Malick (Producer)]. On *Last Call* [CD]. 53 Berkely Street, Boston, Mass, Thursday 2nd April 1970, or The Boston Teaparty, Lansdown Street, Boston, Mass., Friday, 3rd or Saturday, 4th April 1970, : Mr. Cat Music. (02/04/1970).

My Man
(sung by Lucille Spann)

Intro (4 Bars)

My man don't love me : 'cause he never treats me right
My man don't love me : 'cause he never treats me right
Tell me all sweet lines : and you know that ain't right.

Left me on Friday evening : and he said he'd be right back
Left me on Friday evening : and he said he'd be right back
Now hear it is Saturday evenin' : and he haven't got back yet. (*Play the Blues Otis, yeah...*)

PIANO SOLO

One more time...

GUITAR SOLO

My man don't love me : 'cause he never treats me right
My man don't love me : 'cause he never treats me right
If he loved me like he said : why he would stay out all night?

Spann, Otis. (2000). My Man [Recorded by Otis Spann, (pno), Lucille Spann (vcl), Peter Malick, g, Ted Parkins (b), Richard Ponte (dr), Peter Malick (Producer)]. On *Last Call* [CD]. 53 Berkely Street, Boston, Mass, Thursday 2nd April 1970, or The Boston Teaparty, Lansdown Street, Boston, Mass., Friday, 3rd or Saturday, 4th April 1970, : Mr. Cat Music. (02/04/1970).

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