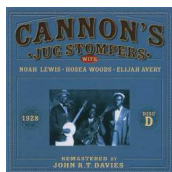


Gus Cannon's Jug Stompers with Noah Lewis, Hosea Woods & Elijah Avery

Written by bluelover

Sunday, 17 July 2011 19:51 - Last Updated Wednesday, 17 March 2021 14:41

Gus Cannon's Jug Stompers with Noah Lewis, Hosea Woods & Elijah Avery (1928)



1. *Minglewood Blues* - 3:47 2. *Big Railroad Blues* - 3:19 3. *Madison Street Rag* - 3:15 [play](#)
4. *Springdale Blues* - 3:08 5. *Ripley Blues* - 3:03 6. *Pig Ankle Strut* - 3:04 7. *Noah's Blues* -
2:54 8. *Hollywood Rag* - 3:04 9. *Heart Breakin' Blues* - 3:06 10. *Feather Bed* - 3:13 11. *Cairo*
Rag - 2:59 12. *Bugle Call Rag* - 3:03 13. *Viola Lee Blues* - 3:07 14. *Riley's Wagon* - 2:58 15.
Last Chance Blues - 3:17 16. *Tired Chicken Blues* - 2:55 17. *Going To Germany* - 2:34 18.
Walk Right In - 2:58 19. *Mule Get Up In The Alley* - 2:49 20. *Rooster's Crowing Blues, The* -
3:02 21. *Jonestown Blues* - 2:50 22. *Pretty Mama Blues* - 2:42

[play](#)

23. *Bring It With You When You Come* - 2:47 24. *Wolf River Blues* - 2:39 25. *Money Never*
Runs Out - 2:50 26. *Prison Wall Blues* - 2:37

Gus Cannon - banjo, jug, vocal, whistle Ashley Thompson - guitar, vocal Noah Lewis -
harmonica Elijah Avery - banjo, guitar Hosea Woods - guitar, vocal, kazoo

A remarkable musician (he could play five-string banjo and jug simultaneously!), Gus Cannon bridged the gap between early blues and the minstrel and folk styles which preceded it. His band of the '20s and '30s, Cannon's Jug Stompers, represents the apogee of jug band style. Songs they recorded, notably the raggy "Walk Right In," were staples of the folk repertoire decades later; and Cannon himself continued to record and perform into the 1970s.

Self-taught on an instrument made from a frying pan and a raccoon skin, he learned early repertoire in the 1890s from older musicians, notably Mississippian Alec Lee. The early 1900s found him playing around Memphis with songster Jim Jackson and forming a partnership with Noah Lewis whose harmonica wizardry would be basic to the Jug Stompers sound. In 1914, Cannon began work with a succession of medicine shows which would continue into the 1940s, and where he further developed his style and repertoire.

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His recording career began with Paramount sessions in 1927. He continued to record into the '30s as a soloist and with his incredible trio which included Noah Lewis along with guitarists Hosea Wood or Ashley Thompson. (Side projects included duets with Blind Blake and the first ever recordings of slide banjo!) Often obliged to find employment in other fields than music, Cannon continued to play anyway, mostly around Memphis. He resumed his stalled recording efforts in 1956 with sessions for Folkways. Subsequent sessions paired him with other Memphis survivors like Furry Lewis. Advancing age curtailed his activities in the '70s, but he still played the occasional cameo, sometimes from a wheelchair, until shortly before his death. --- Steve James, allmusic.com

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