

Hoodoo Hoodoo (Hoodoo Man Blues)

Written by bluesever

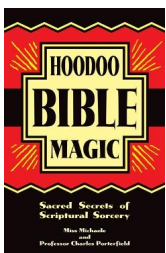
Wednesday, 31 May 2017 21:32 - Last Updated Friday, 02 June 2017 16:22

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Hoodoo, known as “*Ggbo*” in West Africa, is African-American folk magic. It consists mainly of African folkloric practices and beliefs with a significant blend of American Indian botanical knowledge and European folklore. It is in no way linked to any particular form of theology, and it can be adapted into numerous forms of outward religious worship. Although it is not a religion, there are elements of African and European religions at the core of hoodoo beliefs. Teachings and rituals are passed down from one practitioner to another—there are no designated priests or priestesses and there are no divisions between initiates and laity. Rituals vary depending on the individual performing them; there is no strict approach that one must adhere to. Today, hoodoo is mainly practiced in the Southern United States, and most people who practice hoodoo are Protestant Christians.

Hoodoo Man Blues

“**Hoodoo Hoodoo**” is a blues written by John Lee “Sonny Boy” Williamson I. First recording by Sonny Boy Williamson - August 6, 1946, first release - March 1947.



Hoodoo Bible Magic

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John Lee Curtis "Sonny Boy" Williamson (March 30, 1914 – June 1, 1948) was an American blues harmonica player, singer and songwriter. Williamson was born in Madison County, Tennessee, near Jackson. While in his teens he joined Yank Rachell and Sleepy John Estes, playing with them in Tennessee and Arkansas. In 1934 he settled in Chicago and began playing with Robert Nighthawk, Big Joe Williams, Tampa Red and Big Bill Broonzy.



John Lee "Sonny Boy" Williamson

A chiefly self-taught virtuoso, he began recording for Bluebird Records in 1937, singing and playing harmonica. His first great song was "Good Morning Little Schoolgirl," an instant classic that was later covered numerous times, by bands such as the Yardbirds and the Grateful Dead. Other hits from that year include "Sugar Mama Blues" and "Blue Bird Blues," both of which are also regarded as early classics.



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John Lee Williamson & Big Bill Broonzy

With his unrivaled harmonica playing and vocal skills that were unique and instantly recognizable (due to a speech impediment), Williamson began to churn out records that would redefine the blues sound, cutting more than 120 over the next 10 years. Beyond being popular, Williams' songs featured a harmonica sound that would become undeniably influential. Songs such as "Decoration Blues" and "Whiskey Headed Woman Blues" were followed by "T.B. Blues," "Tell Me Baby" and "Jivin' the Blues," "Stop Breaking Down", and "Hoodoo Hoodoo" (also known as "Hoodoo Man Blues"), all of which went a long way to solidify his reputation and made him the most influential harmonica player of his generation.



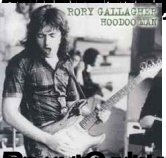
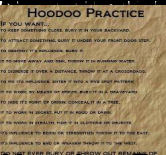
Hoodoo Blues Harmonica

In 1947, Williamson's song "Shake the Boogie" was a nationwide hit, and he was at the height of his fame. Unfortunately for Williamson and the blues world, he would not live much longer. In June 1948, Williamson was returning from a performance on Chicago's South Side when he was robbed, beaten and stabbed with an ice pick. He died on the sidewalk, only 34 years old. Easily the most important harmonica player of the pre war era, John Lee Williamson single-handedly made the harmonica a worthy lead instrument for blues bands and opened the door for many players such as Little Walter, Billy Boy Arnold and Junior Wells.

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Lightnin' Slim & Lazy Lester – Hoodoo Man Blues