

John Littlejohn.

Monday June 14, 1982. At his house, 943 N. St Louis, Chicago. 10 am.

Man, this book (Blues Who's who) got everybody in it. They're coming over now - since they done came over and stole the records off these artists - now they're coming back and getting them in a whole bunch, take them overseas, three or four weeks, make a sack of money off them, send them back...

How much do they get? People like Smokey Smothers have just come back.

I think they got \$400 a week. That ain't shit. That ain't nothing. What they're doing - they know they can't get me for that, they know they can't get Muddy Waters for that, they can't get BB - what they're doing, they're getting all the green guys... And when they get all the green guys, they get way ahead. They come over here, and - 'I'd like to cut you.' They pick a guy out of this band, one out of that band, one out of that one, put them together, tape them, go back over there and put an album out on them, and they don't even know they got an album out. They don't know they have an album over there. (Laugh)

I think it's a gamble for these guys. They're taking people who really aren't known in Europe...

They ain't known here! (Laugh) They work around these taverns, neighbourhood people know them.

But they just bill them as Chicago bluesmen. There aren't all that many people who will go and see someone they've never heard of, just because they're Chicago bluesmen.

That's true. But these people come over here and cut an album on these people. Then they done taken it back over there and sold it. Now they're coming over here and bunching them up and carting them over there in one pile. (Laugh) You know. So they don't know. They cut an album on you and you won't even see any album. They won't even mail you an album. The only thing you know is what you hear in the music store. You got an album in the music store and didn't know it. Like you come to me with this who'n'who book. Never heard of it.

But it's doing you some good, that book, isn't it?

Yeah. See - far as the United States is concerned, we don't have but four or five bands. BB, Albert King, Little Milton, Bobby Bland, Aretha Franklin, that's it. There's all these musicians here, but that's all they list. 'Oh, they're great, they're the best!' How you know they're the best? You ain't heard what nobody else do out there! (Laugh)

There's Otis Spann.

Now, when he died, they leased a record on him, out of New York, went this country up. Yeah. And he spent all kinds of money to go up there, trying to get it released. No sooner he died, and they turned it right loose. Made

all kinds of money. He was a great musician, oh he played with Muddy Waters twenty years. Great. Why in the hell didn't they do this before he died?

Did his family get anything?

Shit. His family don't get shit. I'm gonna tell you. This guy here, (Moses Smith) he's paralysed. In a wheelchair. He was another BB King. Everything he played, BB King, Bobby King. And he's in a wheelchair, he's paralysed. Needles, smoke, drinking.

Why?

Same thing that what's happening today to people. He just knew about it earlier. He cut records - he never got anything. Lot of people destroy themselves, but I'm not going to lose my life over them records. I just won't go no further.

Your new album?

Yeah. Maybe this week or next week. It's a new label. I don't know the name of it. It's all new, a brand new company. Me and Harmonica George. His wife died, and he's got some kids, he's trying to raise them. He's driving a yellow cab. He can't make no money, ain't nobody riding nowhere. But me being known, and him not known, I just put him on there. A chance to be heard. I always try to help people in need here, if I can. You know, I do whatever I can. I ain't seen but one white man (in the book).

Do you think there shouldn't be any?

Well. It should be a black history book all the way. I'm going to tell you something. Everything the black man created over here, the white man taken and put money behind it and made money out of it. Which is what they're trying to do with the blues. But they can't sing the blues. They can play, but they can't sing. If they could sing, we'd be out of the blues. See what I'm saying? They take what they want. You know. The United States, and a few other little countries, they takes what they want. Like England, London - you think what they got in their business, eight thousand miles away from home? Here's another honky. (laugh)

You know Sunnyland Slim's guitarist, Steve ^{Freund} Wright? He's very good.

Steve? Yeah. I used him a few times. Them boys can play, but they just can't sing. He'd make a good side man. But he really don't want to be no side man, he wants to be out front. But he ain't got nothing to offer. (Laugh) Know what I'm saying? And a lot of them have cracked up. There's a lot of them had a heart attack and just died, because he couldn't get out there in front. (Laugh) I love music. I was born with it, but I ain't gonna let it take me out of this world. (Telephone. It is an offer of a gig, in Canada). Yeah, for \$800. What the hell am I going to pay the band? The other side (of Toronto). Take a whole band for \$800. A whole band, man, that man is sick. 'Well, you need to get out there.' I'm out here! (Laugh) Shit, I been out here forty-two years, I ain't trying to get me known. I'm all in that book there. See, this is the shit that they shoot to you. 'You need to be out

there. You need the business.' Hey, them people already know me. That's for somebody they don't know, nobody knows, trying to get out there, you know. No, I'll sit here and watch TV, play my guitar in the basement. I don't need that shit. I asked him, I said, 'That's for the whole band? That's for me, ain't it?' 'No no no no, that's the whole band.' Shit, man. I'm gonna burn about \$800. He's gonna get a percentage out of it. I'm gonna burn about \$150 worth of gas, round trip. Then I got to pay the band. (Laugh) Shit, man. I told him he just be wasting paper or a phone call. I flew every day when I was in Europe. Black and Blue. And Magic Slim, Daddy Rabbit, all of us was over there together, they called him Alabama Junior. And it was a pretty nice vacation. They made all of the money.

But if they were flying you everywhere, they probably spent a lot too.

They spent a lot, and they made a lot. A guy ain't making no money, he ain't gonna fly you. Him and Horst Lipman(?) are the biggest guys over there. Some of the gigs we rode in the bus. They was short distances. It was a nice vacation. I went to Tokyo on the 16th and I was back on the 20th. I was over there five days. I was back for Chrostmast. And I made \$8000. They took care of the hotel, plus food. The sidemen made about twelve, fifteen hundred dollars.

What did you get in Europe?

Six weeks. I sent my old lady twenty-five hundred back here, I got back about eight, nine hundred. No money.

And your session money for the album. A few hundred.

Yeah. So that's what I mean, I goes nowhere else. If I'm important enough for you to call me, I should be important enough for you to pay me. The people over there pay you. The people in Europe, they want all of the money, just like people in the United States. They wants all the money.

How many people were you playing for, in Japan? Were they big halls?

They wasn't too big halls - something like theatres, places like that. But - the people over there, hoo! I think in Tokyo you've got the most happier crowd. Them people meets you at the outside - when you're on you way in there. They meet you, and it takes you ten minutes to get in there, you know, shaking hands, man they're just so happy to see you. They even turn their back to you, let you sign your name on their shirt, oh anything, you know. Man, those people are something else over there. Casey Jones? I took him and Carey Bell and Willie Kent. We had a hell of a show. They'd pick up a piece of paper off the floor, 'Sign this please!' You can be eating. Man, those kids are something else.

Were you one of the first, in Japan?

Well. I think they had three or four guys over there before me. They had him over there in April, he was telling me about it the other night - Otis Clay. He was at Doc's. Kingston Mines. I don't know who's over there now.

Probably hear about it after they get back. Them kids over there are something else, man. Lot of fun. You'd better not say you're hungry - let them hear. Man you have chicken in boxes flying at you! They bring everything. Can't eat all that food they bring. (Laugh) I didn't have to buy anything. Nothing - food, nothing. Man, the kids, they find out what hotel you're staying in, they gonna come and wake you up, take you downstairs or wherever you wanna go. You go out and eat - they don't care what it cost. I ate steaks when I was over there. I knew what steaks are. That other stuff, I didn't know. (Laugh) That's my obligation anyway, since I came out of hospital - beefsteaks, any ground beef or anything. Don't eat no jimbone, no hogs. (Laugh) No eggs. I do what the doctor said do and I feel much better.

How long since you got out of hospital?

Two, two and a half years. I feel wonderful. I feel better now than I did before I got sick.

It must have been a good show, you and Carey Bell...

It was a hell of a show. A hell of a show. Taken Steve, works for Delmark records? He went with us. He said he'd never seen a fucking show like that. He's been to a lot of them.

Did they record it?

Yeah. He said he'd never been with a show like that in his life. Whole life. Ain't never seen nothing like the excitement up there. When I get a lot of people, I put on a show. I put on a good show when I get a whole lot of people. There was about 200 people followed us to the airport. Some had went out there, and was already there when we got there. Man, kissing your hands, grabbing you. Left some of them crying, standing up there crying, man. Them people love them blues. I'm going back in March. There's no way for you to go there and get lonesome. No way.

It used to be Europe. Do you think Japan will take over?

There's a market, and they love the blues, and they pay. Yeah, that's a big difference. You holler Japan, I'm going to Japan - shit everybody wants to go to Japan, all the musicians, you can get any musician you want - they wants to go. You talking about Europe man, shit you liable to talk two or three weeks before you get somebody else. Everybody knows what Europe is now. (Signing the book) This is my real name.

Why did you change it?

My name is John Wesley Funchess. But I use Johnny Littlejohn in the music business. I got that name on the radio - WOKJ Jackson, Mississippi. I used to play on there live, every day at twelve forty-five, and they give me that name. Johnny Littlejohn.

How long did you do that?

About two and a half years. I had a lot of jobs too, a lot of jobs. People was calling in, writing in...

Your 1968 TDS recordings were produced by Willie Dixon. What's he like?

Well, he did quite a bit, but not as much as they say he did. Lot of that

is bullshit, you know.

Does he tell you how it's got to sound?

He give it to you, best way you can, you know. He don't say it's just got to be this way. You do it the best way you can do it. I never really worked with him, but he did some writing.

Every album I put out, man, I haven't got anything off it. See, I never got anything off that album, that's a black market album somebody put out, you don't know what he started at. I haven't got anything for anything I put out. So I've decided, after Japan, if I cut again it will be in Japan. You get paid there. I got one coming out here. If it don't work out, I'm through with the United States. I will not cut nowhere but Japan, long as they pay me. All that stuff - nothing on it.

You were saying they've got a good band over there.

The name of them is Blue World, I think. Yeah, them guys are out of sight. Them guys can play the blues. Sing, too. They don't sing like Americans - white guys. They sing like us. And play like us. I'm telling you, they play.

You're now playing for white people, and Japanese people, although the blues hasn't changed. Why don't black people listen any more?

They is trying to get away from something they created. They've come through slavery. They call it slavery. They're trying to get away from it. They figure it's the same thing, and they're trying to get away from it.

Would you rather be playing for black people now? Do you resent the change?

Now, in that field I has no choice. Anywhere to make some money. Because - I was born to play guitar. I never went to school for it. God give me. He didn't tell me what to do with it. God give me that gift. And, well I'll work for anybody, but I'm still gonna play my guitar. I'll go to the basement, or in here. You do have people and they're 35, 40, 50 years old, who wants to hear blues. The whole black race haven't turned against the blues. It's the teenagers, don't know what blues is, don't know what it means - not until they have a baby and catch hell - you know what I'm saying? And their old man kick them around - then they look back at the blues. They got to grow into it. So don't worry about the young generation blacks. Because if they live long enough they gonna know what the blues are. Gonna know what it means. They'll listen.

How was it different in Gary etc in the fifties, from now, up at the Kingston Mines etc?

In the fifties, black people loved the blues. And everywhere you go, you couldn't hardly get in. Up into about sixty-four. Then James Brown was hot, Wilson Pickett was hot, Chuck Berry, Joe Turner - they was playing Shake rattle and roll - and it just went on, and went on, and went on, until even kids that was born in the fifties, they're beginning to get into the blues now. Whites, for the last twenty years, they got into the blues, and they've

- young and old. So even the musicians, all the big musicians, they quit playing the blues. They went to jazz, rock, disco. Now they're trying to come back down to the blues, and they can't play no blues. See, what happened with the black playing the blues - trying to play the blues - they was rock players, jazz players, disco, you know, so on - but since we started going over there, Europe, Tokyo, places like that, they ain't hiring nobody but blues guys. Now they're trying to come back down to the blues, and they can't play no blues. See the whites, they done took to liking the black blues players. The real blues players. And the youngsters. really don't know what they want to play. They didn't like the blues, so they got there, and disco done died down, jazz done died down, rock'n'roll is gone. So they can't play no blues, they're just out there. Blues is played one way, and that's blues. You cannot take blues and lift it on up into jazz - never work. And they're lost. They got nowhere to go. Lost. We got lots of bands here now, that's listed as blues players, but they don't play no blues. Lonnie Brooks is one. He's a rock'n'roll man. Mighty Joe Young - he's a rock'n'roll man. He's listed as a blues player. Buddy Guy is listed as a blues player, but he went to James Brown and all that kind of shit, you know. Magic Slim - he's a blues player. Eddie Taylor, he's a blues player. Sunnyland Slim, he's a blues player; and Memphis Slim - he plays the blues, but he's a ballad type. Eddie Boyd, he plays the blues. Muddy Waters, Little Walter before he died; Jimmy Rogers is a blues man. These guys helped to make the blues, and they still are blues. They never tried to go nowhere else. Some of them are my age, some of them are older. Big Johnny Young, he was a blues man.

What's happened to Johnny Shines?

He's in some part of Alabama. He lived here once, but he went down, bought some land. He went back down. You can go in Indiana, Michigan, Ohio - Chicago is one of the highest cities. Gas might go up, food go up. Nothing nobody can do about it. You see, what started this shit - people started putting up these chemical factories, bottling factories, canning factories: and the government, the federal government, pays the farmers not to farm. To keep this shit going, you see. Now this shit is started to killing people, giving them cancer; and this grape colouring, and strawberry colouring - chemicals and all that shit, that's started to giving people cancer. When people was farming you never had trouble, black person with trouble with cancer. They eat hog, they ate everything. The only somebody who had cancer in this country was white people. Because they always got the top, the best. And the best wasn't fucking good for anybody, you know. See, the best in this country's no good. People need poor food, what they call poor food, but it's the best food, the richest damn food, and you raise it - that you can get. Now, they're fucking that up. They're making some kind of fertilizer, chemical fertilizer, make the stuff grow real fast. They go out and give a hog a shot, make him grow fast. And they're killing people all over the world, with that shit.

It's all because of money.

Yeah. It's the white man's idea, and his idea ain't worth a fuck. It's killing people. It's all over the world... Anything you get from the earth, it's healthy for you.

Italy... I was over there two days, and I was so glad to get on that plane and get out of there, goddammit. It looked like the plane wasn't going to make it, it went round five times before it got over those goddam mountains. (Laugh) Fuck Italy! (Laugh) I don't want no goddam part of Italy. Man. They got them little bitty little cars about this long... Christmas toys, that's all they is. Yeah, they like the blues, because me and Albert King were the first over there. Everywhere Albert King went, I'd go in behind. Me and Albert was the first over there in Italy.

They were lucky to get two such different guitar styles.

Yeah. I got two. See, I play with my fingers, then I turn and play the slide. So when you hire me you got two guitar players. If I had a tour out there on the road I'd take both guitars - I'd keep one tuned, and one in the A natural. So I never have to tune it, I'll just switch them and play them. The Gibson is a good guitar. See, people really don't know too much about the blues, who are getting into the blues - you see them buying all kinds of guitars, trying to get your sound. The sound ain't in the guitar - it's here(fingers). They don't know that. They try to get a guitar, and they keep on buying guitars, trying to get your sound. It ain't in the guitar, it's here. Up here (head) and here(hands). If you ain't got it up here and here, you can forget about it. I can take a Silvertone - Sears Roebuck guitar - and plug it in a Fender - you can't tell the difference between them. Because it's in here. See, I got a Gibson. It's a good guitar, and you can keep it a long time.

Do you enjoy playing alone, for fun?

Yeah. I have been sitting there, playing by myself - I did that in Lincoln, Nebraska. I went over to a house party, there weren't nobody there. After I left a gig. I was just sitting there, looking down, you know, playing, different things running through my mind; I looked up - man, there was so many people standing around, people was everywhere.

Well, in the first place, you know as well as I do, the average musician, you're playing for the public, right? The average musician, he'll go out there and play, and when he come out he'll break off back up to his room somewhere and hide. I don't do that. I'm playing to the public, hell I can get out there and laugh, talk with them. That's me. I see BB King done started doing it. He used to wouldn't do it. We was on a few shows together, and he saw me doing it, and now he done started doing it. And people offer you over to their house, when you get off - I will go, long as I'm protected. And they likes that. They never forget that. In fact I was in Japan, they all was at a chicken fry. And we went out - oh man, there was so many people there. Just to look, just to see you. Maybe wasn't able to come to

the dance, but they see you now. Man, they come from everywhere with that turkey, fried chicken, apples and onions. Whisky, beer, lined up everywhere - they don't even know what you want to drink. I wasn't hungry, but I just forced it into me, you know. I enjoyed it.

What about the North side clubs?

Well, the kids are a nice crowd. I like the crowds, but you know, they don't handle their business right. Mary was doing all the booking. Doc, he's a doctor, and he doesn't know nothing about booking no bands. He's not really into the thing. So they got Jimmy Johnson... If you open up a joint and says, 'I'm opening this up for the blues, home people, blues - that means that you're going to keep blues in there, right? Just like B.L.U.E.S, they keep blues in there. They don't hire jazz, rock'n'roll. They keep blues in there, every night in the week. So that's what Doc's supposed to do. Otis Clay, he's not a blues singer, he's a soul man. Jimmy Johnson doesn't play no blues. He's listed as a blues singer - but they're not blues singers. They sing soul music. Then when people go in, they say, 'Is this blues? This what you call blues?' B.L.U.E.S is taking care of business. They know how, and B.L.U.E.S have hired more musicians in Chicago than anybody in history. They give everybody a chance. Every night it's a different band, there's something going on. If the band don't be there, they get on the phone, get somebody immediately to come on down. It's fun playing there because the crowd enjoy what you're doing, and it's something like a movie, you know - everybody come, everybody tell everybody, you got a decent crowd coming in. Every night you've got just about the same crowd. See, B.L.U.E.S is something like home, you know. Where white and black go, together, you don't have no fights. Where don't nothing go but white, they'll have a fight. Where nothing go but black, they'll have a fight. But when you mix them, no fights.

Southside clubs...

Yeah, it's OK, but you got to go home. Or you got to go in there. And they got some guys standing there with hair round their mouths, standing all out on his head, and you look, and you just drive right on by, because you're scared to go in there! You got to get by him first, you know. So I tell all club owners, I say, 'Man, always watch your front door, never let anybody stand out in front of your door. Either come in or leave. Because people wants to come in.' I was playing at Ma Bea's, I was the first one ever saw playing there, I was the one talked them into playing there. And I said, 'Ross, a lot of white people want to come in here, man!' He said, 'What?' I says a lot of white people want to come in, because a lot of white people follow me, you know - they wants to come in here, they done told me. They know where the place is at, but all them guys standing round your door - I said they ain't coming in here. Some people want to come in so bad, till about thirty of them got together - you know, just got in a bunch and come on in. When I started playing there, I had Howlin Wolf come by to see me, Joe

Young come by to see me, Jimmy Dawkins, I gave him a job. Willie Kent, I give him a job in there. Because, see, I was going in and out of town. Jimmy Rogers, Bob Reidy. I've worked with a bunch of musicians. When I had to leave, I'd say y'all has a gig in here. Voice Odom, he worked in there. It's a little old small place, something like B.L.U.E.S you know. Everybody felt that they were at home.

I gave a lot of musicians a break in Chicago. Which some of them thank me for, and some of them don't. Like Jackson, Mississippi. When I left New York and came to Indiana, I went back to Jackson and stayed for about four years. When I got back down there I went on the radio, WOKJ, and I got Duke Hudderson, I got them on the air Saturdays. King Olds and the Royal Rockers, I got them on the air. Simpson and the Houserockers, I got them on the air. Joe Dyson and his band, I got them on the air. I helped so many people. The guy would come to me and say, 'What do you think of getting King Olds and the Royal Rockers? The come to me and talked to me.' I said, 'Hell, alright, they're nice -' he hired them. So all I had to do is say no. Everybody came to him, musicians, I'd say, 'Oh man, they're great.' You know? He'd let them come in, give them a few minutes on the air. So I help a lot of musicians, man. Lot of them.

Nobody never helped me. I got on the air through knowing a disc jockey. I knowed all the disc jockeys personally. They all went to Jackson College. I think Omar was the one who told the man about me. A new deal had just gone into business, big supremarket, and I had this new deal, I even played live, in the store. Yeah. I played for George's Clothing Store, on Farrow Street. They were broadcasting all those people for me, you know. So that's what was keeping me on the air. See, any musician went out and got some advertising brought in, he would play. One hand raise the other one. Make the man some money, make yoy some money.

What were you playing then?

Blues. Little walter was hot, all them musicians in thes country was hot, that's what the fellows was playing.

When you started playing, Elmore, BB hadn't recorded. Who did you listen to?

No, when I started plying, none of them. I was playing slide before Elmore. I didn't know Elmore. I was playing round Club Woodrow, and Billy Williams, Stevenson Robeson, in Jackson. I was playing round all those places, and somehow or other he come in and heard me. When I started playing slide - you know the Grand Ole Opry, that's been going for years - it was hillbillies used to come on the radio, and I'd listen at them every day. Like they had this laying-down guitar. Steel guitar rag, and all that stuff. I used to listen to it. And that's what got me going, and the sounds got in my ears, and I kept going till I got me a sound out of it. My father won a little old Gene Autry guitar in a crap game. He brought it home, said to me, 'Come on.'

And that's how I started. I was about seven years old. It was sitting in the corner, and when I see him coming I'd run and put it back up again. My mother, I wouldn't pay her no attention, she said, 'Boy, why don't you get out of here with that noise?' Then to keep from worrying I'd go up on the railroad, sit on the railroad and play guitar, when I hear a train coming - the vibration of the track, I'd get up then. I was sitting up there one day - this is how I was into what I was doing - there was a guy who was standing up over me with a white horse, sitting up on a white horse, and I didn't even know he was there. He'd come on down that railroad track some kind of way. He looked, he said, 'Boy, how long have you been here?' I looked up there and like it scared me to death. I said, 'Maybe an hour or two.' He looked at me and laughed, and rode on off. Scared shit out of me. He was the game warden. People down there would get their gun, they'd hunt any time, so they had game wardens out. You know like during the summer or so, you can't kill no rabbits, nothing like that. They have a hunting season. So the time was tough, and a guy would go out and kill every rabbit or something. You weren't able to go to the store and buy no meat. And some of those plantations that you lived on, you couldn't raise no meat. You couldn't even have a garden. So people did the best they could do, man. They made it. They made it somehow. I remember forty years ago, man, that South was a son of a bitch. I'd chop peach trees, shit I'd get forty cents a day. All day long, sun up to sundown. That was just forty years ago.

I never heard Robert Johnson's records, man, up until about two or three years ago. I didn't even know there was a Robert Johnson. See, this is what I'm saying, you catch him, he never got anything off his records. I didn't know this. I had to learn it the hard way, I had to learn it myself. I never had nothing like that in my mind. I thought that when you make a record - you know - that people was fair. I had to learn the hard way. That's why now, if people want to hear me now, man, they've got to put some shit on paper, send me so much money before I leave, and everything. I can't trust nobody now. You can't trust nobody. You can't take nothing for granted. Nothing. It's got to be on paper. And some money. Now somebody get your ass ten thousand miles away from home - they do what they want to do. Ain't nothing you can do about it, hell, you're in another country. They don't give a fuck about you, all they want to do is get whatever they can get from you. Fuck you. They don't need you. Sell all your shit and make money off it, and go out and lay on beaches and places, and you can't eat a fucking hot dog. You can't get a hot dog. They're eating steaks and shit and having somebody bring it to thaem, serve it.

Who?

All these big shots getting rich off the poor people. Motherfuckers eating high off the hog, you know - and you got to eat his foots or his damn chitlins or guts or something. Well, I've never been crazy about that no way, but I just like a person to be fair with me, you know. I don't want to eat what he

eats, because he might be eating something I don't eat. But you know, be fair about it. That's all I want. I want justice. Just be fair. I don't know no company now I would cut with, unless he got two or three hundred thousand dollars. Flat money. Or I'll never cut. I'll just play on like I been playing. There's money in it. But it's like I say - if you don't look after your interests, nobody else is going to look out for them. One guy end up with all the money. And he'll eat good, until he finds another one. When he finds another, he'll eat off him till he finds another, yoy see. That's the way they get through the world. It's a bitch, man, when you think about it. But I don't care nothing about it. I wonder. Sometimes I wonder, man. How do a fucking millionaire - or billionaire - I wonder what he's thinking about when he's sitting eating, and eating off the poor people. You think about it. Like Chris Strachwitz..... He cut some albums on Earl Hooker, before he died. He's making all that money. What he'd do, he'd go round and find old musicians, that are about to fall...

Deliberately?

Yeah. Hell, yeah! Take the picture of the house, where he's sitting in the porch, playing his guitar. He's never had anything anyway. Give him five or six hundred dollars, get him into a studio, have somebody pick him up - you know, like he's doing him a favour. Put him on wax, you never see him again.

But a lot depends on how the records sell.

You know damn well my albums sell, for Bob Koestler can't keep them. And all the other record shops. Down on 214 South Wabash they can't keep them, they steady order them. And a few of these black record shops getting into it now, they can't keep them, they steady order them. Because like I say, there's so many blacks getting back into the blues now - and some of them never left.

You've got white trying to sing like black, you've got black trying to sing like white. It ain't nothing but a heap of shit. Be yourself! Do your own thing. Then you'll be somebody. Then people will listen at you.