

January 9, 1942

Memphis Minnie Born Lizzie Douglas, the blues artist Memphis Minnie received her stage name from a talent scout or record executive at Columbia Records around 1929. They combined 'Memphis' honouring the city on Beale Street where she spent her youth busking, with 'Minnie' a common pet name, earlier in life, her family called her Kid.

Minnie sits on top of the icebox at the 230 Club in Chicago and beats out blues on an electric guitar. A little drummer who chews gum continuously in tempo accompanies her, as the year ends—1942—it flickers to nothing, and goes out like a melted candle.



Midnight: The electric guitar is very loud, science having magnified all its softness away. Minnie sings through a microphone and her voice—hard and strong for such a little woman—is made harder and stronger by scientific sound. The singing, the electric guitar, and the drums are so hard and so loud, amplified as they are by General Electric on top of the icebox, that sometimes the voice, the words, and the melody get lost under sheer noise, leaving only the rhythm to come through clear.

The rhythm fills the 230 Club with a deep and dusky heartbeat that overrides all modern amplification. The rhythm is as old as Memphis Minnie's most remote ancestor. Memphis Minnie's feet in her high-heeled shoes keep time to the music of her electric guitar. Her thin legs move like musical pistons. She is a slender, light-brown woman who looks like an old-maid school teacher with a sly sense of humour. She wears glasses that fail to hide her bright bird-like eyes.

She dresses neatly and sits straight in her chair perched on top of the refrigerator where the beer is kept. Before she plays, she cocks her head on one side like a bird, glances from her place on the box to the crowded bar below, frowns quizzically, and looks more than ever like a coloured lady teacher in a neat Southern school about to say, *Children, the lesson is on page 14 today, paragraph 2 is. Beating out the Blue.*

But Memphis Minnie says nothing of the sort. Instead she grabs the microphone and yells, **hey, now!** ... Then she hits a few deep chords at random, leans forward ever so slightly over her guitar, bows her head and begins to beat out a good old steady down-home rhythm on the strings—a rhythm that is so contagious that often it makes the crowd holler out loud.

Then Minnie smiles. Her gold teeth flash for a split second. Her ear-rings tremble. Her left hand with dark red nails moves up and down the strings of the guitar's neck. Her right hand with the dice ring picks out the tune, throbs out the rhythm, and beats out the blues.

Then, through the smoke and racket of the noisy Chicago bar floats the Louisiana bayous, muddy old swamps, Mississippi dust and sun, cotton fields, lonesome roads, train whistles in the night, mosquitoes at dawn, and the Rural Free Delivery that never brings the right letter. All these things

cry through the strings on Memphis Minnie's electric guitar, amplified to machine proportions—a musical version of electric welders plus a rolling mill.

Big rough old Delta cities float in the smoke, too. Also border cities, Northern cities, Relief, W.P.A., Muscle Shoals, (A reference to W C Handy) the jokes, *Has anybody seen my pigment on the Line, See-See Rider, St. Louis blues*.

Antoine Street, Willow Run, folks on the move who leave and don't care. The crafted, yet worn and tired hand with the dice-ring picks out music like this. Music with so much in it folks remember that sometimes it makes them holler out loud.

PD Productions (Research)