

Morris Pejoe, Arthur "Big Boy" Spires & Willie "Big Eyes" Smith □ – Wrapped In My Baby (1989)

Written by bluesever

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Morris Pejoe, Arthur "Big Boy" Spires & Willie "Big Eyes" Smith □ – Wrapped In My Baby (1989)



A1 –Morris Pejoe *Let's Get High* A2 –Morris Pejoe *You Messed Up...* A3 –Morris Pejoe *I Wish My Baby* A4 –Morris Pejoe *Move It On Out An Go* A5 –Morris Pejoe *May Bea* A6 –Morris Pejoe *Treat Me The Same* B1 –Morris Pejoe *Baby, You Know That's Wrong* B2 –Morris Pejoe *Let's Get High (Alternate)* B3 –Arthur "Big Boy" Spires & Willie "Big Eyes" Smith *Dark And Stormy Night* B4 –Arthur "Big Boy" Spires & Willie "Big Eyes" Smith *Moody This Morning* B5 –Arthur "Big Boy" Spires & Willie "Big Eyes" Smith *You Can't Tell* B6 –Arthur "Big Boy" Spires & Willie "Big Eyes" Smith *Wrapped In My Baby* Edward El Guitar Henry Gray Piano Andrew McMahon Bass Morris Pejoe Guitar, Primary Artist, Vocals Earl Phillips Drums Ted Porter Drums Milton Rector Bass Willie "Big Eyes" Smith Harmonica Willie "Long Time" Smith Piano, Vocals Arthur "Big Boy" Spires Guitar, Primary Artist, Vocals

These are the famous basement rehearsal tapes that producer Al Smith conducted for United Records in 1954. The Pejoe sides feature a dead-on rocking "Let's Get High" (heard here in two takes) with a droning sax section and his own distorted guitar work fueling originals like "May Bea," "You Messed Up," "Baby, You Know That's Wrong," "Move It on Out and Go" and "Treat Me the Same." A later, two-song session for Atomic H from late 1959-1960 is also included. The Spires sides find him working in the same gutbucket territory as his two singles for Chess and Chance in the early '50s with "Moody This Morning," "Dark and Stormy Night," "You Can't Tell" and the title track (the latter two featuring vocals by pianist Willie "Long Time" Smith) all being well worthy of reissuance. Excellent updated liner notes by Bill Dahl make this a Chicago blues rarity that's well worth tracking down. ---Cub Koda, AllMusic Reviews

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Chicago's prestigious Universal Studios was the site for the vast majority of recording sessions held by United Records there were a few exceptions. The two United sessions on this album were done in the basement digs of producer Al Smith. Guitarist Morris Pejoe's sound was distinguished by the bouncy rhythmic feel of his native Louisiana and a blasting Texas-tinged guitar style. Pejoe made his first recordings for Checker (Chess' subsidiary). His Gulf Coast approach was a rarity around Chicago, but guitarist Arthur "Big Boy" Spires's Delta-driven sound was tailor-made for the city's blues mainstream. Born in Mississippi, Spires also made his debut on Checker. After listening to this motherlode of vintage Chicago blues-- all of it unissued prior to its original Delmark vinyl unearthing MORRIS PEJOE --- bluebeatmusic.com

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