

LOUISIANA RED

& Little Victor's Juke Joint

*Back to
the Black
Bayou*



Louisiana Red (born Iverson Minter) has the unique gift of a heartfelt immediacy in his approach to the blues. His emotional undertakings, the emotional depth infused in his performance keeps his songs vibrant and urgent.

Though a product of his tutelage with some of the greatest blues artists in history (Muddy Waters, Lightnin' Hopkins, John Lee Hooker, Elmore James and others), his music retains an individual stamp of personality, while remaining true to his teacher's lessons.

This album was recorded at the Juke Joint Studio, a state-of-art/old-school analog studio. Producer Little Victor has long idolized Red, much as Red idolized many of his mentors, and the glowing love and mutual respect between artist and producer is the cornerstone of this record.

Victor carefully chose some of his favorite Red numbers, and surrounded Red with a stellar, grooving band. Victor's long history of performing with Red gave him an inside perspective of the artist and his repertoire.

The results exemplify the producer's loving vision of a definitive Louisiana Red record. Victor's sly guitar parts and down-home harmonica mesh perfectly with Red's rough and tumble lead work.

Many of these songs capture the classic two-guitar interplay rarely heard on blues records these days. Red's singing is delivered with both melancholy and zeal.

Each of the carefully chosen backing musicians and special guests add their unique touch, while keeping the focus dead-center on Red.

Congratulations to Little Victor for producing this little gem. Congratulations also to Louisiana Red for showing us that he is still the master of his game.

-Bob Corritore

1. I'M LOUISIANA RED

Red already recorded the song for Roulette and Atlantic, but this is the coolest version he ever did. What I'm playing is very close to what I heard him playin' on those recordings. He's doin' some brilliant stuff that reminds me of Eddie Taylor's guitar work. Harmonica ace Kim Wilson plays some far out first position. Bill and Alexander provide a solid groove, and the piano is just the icing on the cake.

LOUISIANA RED; VOCALS, GUITAR – KIM WILSON; HARMONICA
LITTLE VICTOR; GUITAR – REIDAR LARSEN; PIANO
BILL TROIANI; UPRIGHT BASS – ALEX PETERSEN; DRUMS

2. ALABAMA TRAIN

The original recording has a different groove. We changed the beat, and I created a new arrangement for the song. The Hawk is playing the bass line on the guitar. I play the lead guitar, and Red plays only guitar fills 'til the end of the song where he really lets himself go. He pulls out the craziest stuff. He could have been in the same box with guys like Buddy Guy, Otis Rush and Hubert Sumlin if he only had followed that trail. He recorded in that style (and he's pretty good at it) but "his" music is the deep blues he learned from John Lee Hooker, Lightnin' Hopkins, Muddy Waters and others. Dave Maxwell is playing some sweet piano and Bob Corritore's powerful harmonica playing creates a wild, hypnotic mood.

LOUISIANA RED; VOCALS, GUITAR – BOB CORRITORE; HARMONICA
LITTLE VICTOR, LEAD GUITAR – THE HAWK; GUITAR
DAVE MAXWELL; PIANO – BILL TROIANI; UPRIGHT BASS
ALEX PETERSEN; DRUMS & CEREAL BOX

3. CRIME IN MOTION

This is a solid performance. Red's slide playing is outstanding, and his singing is even better. He's often acclaimed for his guitar skills, but in my opinion he should be nominated "Best Male Blues Vocalist of the Year" every year. The song is a tribute to the great Elmore James (a huge influence on Red). I'm doin' my best Homesick James-styled guitar; Mister Maxwell is bringing Little Johnny Jones back to life, and the rhythm section is once again impeccable and groovy.

LOUISIANA RED; VOCALS, GUITAR – LITTLE VICTOR; GUITAR
DAVE MAXWELL; PIANO – BILL TROIANI; UPRIGHT BASS
ALEX PETERSEN; DRUMS

4. RIDE ON RED

I developed this new arrangement with the band 'cuz i didn't want to simply re-create what he recorded so successfully in 1962 for Roulette (this was the B-side of his million-seller "Red's Dream"). I wanted something a little different. I asked The Hawk to play the original bass line on his guitar. I play Red's original guitar parts the best I can just to let him concentrate on the singing. Bass and drums are really rockin' on this one, but Reidar's piano is the ace in the hole.

LOUISIANA RED; VOCALS – THE HAWK; GUITAR
LITTLE VICTOR, LEAD GUITAR – REIDAR LARSEN PIANO
BILL TROIANI; UPRIGHT BASS – ALEX PETERSEN; DRUMS

5. SWEET LEG GIRL

Nobody plays this kind of Blues like Louisiana Red. His slide work is simply great. What else can you expect from one of the best slide players that ever walked under the sun? His singing is touching and deep. I'm playing some heavy Chicago Blues bass lines on guitar, Dave Maxwell is doing what he does best, the rhythm section is perfect, and the harp by Mr. Forsberg is very stylish adding extra classic Chicago Blues touches.

LOUISIANA RED; VOCALS, GUITAR – LITTLE VICTOR; GUITAR DAVE MAXWELL; PIANO – JOSTEIN FORSBERG; HARMONICA ALEX PETERSEN; DRUMS – BILL TROIANI; UPRIGHT BASS

6. THE BLACK BAYOU

This is another high moment of the album. I'm kickin' off with a deep Mississippi Blues guitar line. Peter brings in some swampy percussion in the spirit of the great Louisiana Blues recorded in Crowley by JD Miller back in the 50's. Red plays the song's theme, a melody borrowed from "Catfish Blues" but rarely heard on slide guitar. He performs it in a style close to what Earl Hooker would have recorded back in the day. Killer stuff!

LOUISIANA RED; VOCALS, GUITAR – LITTLE VICTOR; GUITAR PETER LUNDELL; PERCUSSIONS – ALEX PETERSEN; DRUMS BILL TROIANI; UPRIGHT BASS

7. TOO POOR TO DIE

A great song with great lyrics. The original single on "Glover Records" reached #117 on the Billboard's charts. This new version sounds like it could have been recorded 40 or 50 years ago though... I always loved that guitar intro of Red's with the tremolo. When I heard the playback in the control room I had a grin on my face from ear to ear for the rest of the day. Red not only sings the song, he delivers the song as usual. It's the only number on this album where I get to play guitar and harp like I usually do live. I'm not gettin' lazy... just too many harmonica players around.

LOUISIANA RED; VOCALS, GUITAR LITTLE VICTOR; GUITAR, HARMONICA – REIDAR LARSEN; PIANO BILL TROIANI; UPRIGHT BASS – ALEX PETERSEN; DRUMS

8. DON'T MISS THAT TRAIN

I sat out on this number 'cuz Red sounded so good by playing by himself. Alex and Billy are once again very, very tight on this old Gospel song. Peter joined forces on tambourine to give it a "churchy" feeling. Red could have been a great Gospel artist - not only knows his Gospel music inside out, he's really good at it!

LOUISIANA RED; VOCALS, GUITAR – BILL TROIANI; UPRIGHT BASS ALEX PETERSEN; DRUMS – PETER LUNDELL; TAMBORINE

9. YOU DONE QUIT ME

Another solid performance by Red (there's a dozen featured on this album) heartfelt and tough. He kicks off with a raw guitar riff and establishes a stone groove. His singing gives me goose bumps. Bobby plays some mean Chicago harp. I play the other guitar and the solo. Billy T is steady as a rock, and Alex went the extra mile on drums. We only did one take of this song... the good one.

LOUISIANA RED; VOCALS, GUITAR – LITTLE VICTOR; GUITAR BOB CORRITORE; HARMONICA – BILL TROIANI; UPRIGHT BASS ALEX PETERSEN; DRUMS

10. I COME FROM LOUISIANA

One of the best Blues Boppers ever. He first recorded this number for Roulette Records with Panama Francis on drums as "I'm The Seventh Son." I tried not to change a thing on this one 'cuz it would have been a shame and a sin. The original song is so perfect. The Hawk is featured again on second guitar, and we added maraccas to give it a Bo Diddley kinda feeling. The mix is raw like some of the best Rockin' Blues stuff.

LOUISIANA RED; VOCALS – THE HAWK; GUITAR – LITTLE VICTOR; GUITAR BILL TROIANI; UPRIGHT BASS – ALEX PETERSEN; DRUMS PETER LUNDELL; MARACCAS

11. ROAMIN' STRANGER

We had another pretty good two-guitar thing for this number, but during the first take Louisiana started to play some fantastic Robert Johnson's stuff. Suddenly my guitar part wasn't jelling with his anymore, so I decided to play harmonica on this one. I usually play harp and guitar with Red... On this album I decided to focus on guitar, leavin' most of the harmonica work to others. Louisiana's vocal performance is really cool and laid back. The whole song has a strong "back-of-the-record-store" feeling, and I reckon Alex plays some unusual snare stuff.

LOUISIANA RED; VOCALS, GUITAR – LITTLE VICTOR; HARMONICA BILL TROIANI; UPRIGHT BASS – REIDAR LARSEN; PIANO ALEX PETERSEN; DRUMS

12. AT THE ZANZIBAR

Louisiana Red goes back to that day in 1950 when he went to Chicago to record for the Chess Brothers. His idol, Muddy Waters himself, picked him up at the station and took him home to stay with him and his family. That night the great master invited him to the Zanzibar club where he was playing in a combo that featured Jimmy Rogers on guitar and Little Walter on harp. Red remembers that Muddy pulled out his slide and played somethin' that sounds very close to what we did here at the end of a long recording session at the Juke Joint Studio. It was hotter than a pizza oven in there (we cut this album in July during one of the worse heatwaves ever). Everybody was tired as hell, sweaty, thirsty, & hungry when Red suddenly started to play so fast and with so much energy that we had to scuffle to keep up with him. Red is playing a tribute to Muddy; I'm playin' the best Jimmy Rogers' stuff I can play; and Kim Wilson (as Little Walter) just kills on this one.

LOUISIANA RED; GUITAR – KIM WILSON; HARMONICA LITTLE VICTOR; GUITAR – BILL TROIANI; UPRIGHT BASS ALEX PETERSEN; DRUMS

MUSICIANS

LOUISIANA RED – Vocals & Guitar
LITTLE VICTOR – Guitar & Harmonica
ROBERT ALEXANDER PETERSEN – Drums
WILLIAM “BILL” TROIANI - Upright Bass

GUEST MUSICIANS

KIM WILSON – Harp
DAVE MAXWELL – Piano
BOB CORRITORE - Harp
REIDAR LARSEN – Piano
THE HAWK – Guitar
JOSTEIN FORSBERG – Harp
PETER LUNDELL – Percussions

Recorded and mixed at JUKE JOINT STUDIO www.jukejointstudio.com

By PETER LUNDELL

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1. I'M LOUISIANA RED 3:17
(IVERSON MINTER)

2. ALABAMA TRAIN 3:23
(IVERSON MINTER)

3. CRIME IN MOTION 2:47
(IVERSON MINTER/KENT COOPER)

4. RIDE ON RED, RIDE ON 3:14
(IVERSON MINTER/HENRY GLOVER)

5. SWEET LEG GIRL 4:11
(IVERSON MINTER)

6. THE BLACK BAYOU 4:10
(IVERSON MINTER)

7. TOO POR TO DIE 3:06
(IVERSON MINTER/HENRY GLOVER)

8. DON'T MISS THAT TRAIN 2:19
(TRADITIONAL, ARR. BY IVERSON MINTER)

9. YOU DONE QUIT ME 4:18
(IVERSON MINTER)

10. I COME FROM LOUISIANA 2:41
(IVERSON MINTER)

11. ROAMIN' STRANGER 2:46
(IVERSON MINTER)

12. AT THE ZANZIBAR 2:12
(IVERSON MINTER)