



Vocals/Harmonica: **Eomot RaSun**
Guitar: **Jimmy D. Lane**
Bass: **Robert Stroger**
Drums: **Sam Lay**
Produced by: **Chad Kassem**
Co-produced by: **Jimmy D. Lane**
Recorded by: **David Baker** at
Blue Heaven Studios, Salina, KS,
April 14-15, 1998
Assistant Engineer: **Ron Woodruff**

Tape Machine: ATR 102
Tape: BASF 900@15 ips 1/2"
Microphones: Vocal - Neumann U67
Guitar - Sennheiser 609
Bass - Beyer 130/Evil Twin Direct
Room - AKG C24

Mastered by: **Kevin Gray** at
AcousTech Mastering, Camarillo, CA
LP Pressing & Matrix: RTI, Camarillo, CA
Photos: **James Fraher**
Design & Art Direction: **Julie Hess**
Liner notes: **Jim Crombie**

This is a pure analog recording.
The tracks were recorded live direct
to two track.

Special thanks to David Glasser
at Airshow Mastering, and to
Lorrie Rea, David Kawakami and
Gus Skinas at Sony.

Distributed by Acoustic Sounds, Inc.
P.O. Box 1905, Salina, Kansas 67402
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Eomot RaSun

Three Days Walkin'

THANK YOU

I owe so much to so many, and I thank God
for them all.

These recordings are dedicated to my dear
mother "Bunchy," to our queen my grandmother
Cleo Person, God rest her soul, you too
Kittle and Dave "Papa" Blakely who gave me
the blues.

A very special thanks to Jimmy Rogers, my
godfather of the blues, and his entire family. My
brother, Jimmy D. Lane, and his family, whose
oldest son, Sebastian, is my godson, Isabelle
and Alex. "D.C." Dorothy Cullens for the words
"you can." To Sha'rone RaSun for having trust
and true kindness. All my children Robert,
Chiokee, Devi, Kibibi, Adia and Rondell.

To my grandchildren Brella, Kenneth, Faith,
London, Shawn "Bluesman" Jorden. To Tina,
Ron, Ginny, Gayle, Paul, Mary, Chuck, J.B.

For my father, Ezra Lee Blakely Sr., who still
can dance. All three of my sisters, Yvonne, Car-
ol, Debbie and their sweet mother. Sister Baby,
Diane Fleming. My brother Sunni and Brenda.
Hey Johnnie and Ernie, "Shorty" James, BaBa,
Dot and Sam.

To my dear aunt "Mutt Dear" Augusta Burt, her
son my first cousin Dr. Earl D. Shaw who told
me "you know." His beautiful wife Erin. Special
thanks to Chad Kassem and all the staff,
everybody at Acoustic Sounds, Sam Lay, Bob
Stroger, Allen Batts, Duke and Nella, Snooky
Pryor he helped me fight that bear, Jim Crom-
bie, James Fraher, John Jochem, Lillian M.
Jacobs my aunt, Maxey Boyd and Boyd, Ariane
Long, Milton, Marilyn, S.M. Hanson Music, Joe
Harley, DaWayne Gilley, Aaron Householter
and David Vega.

For the Golden Wheeler, Little Walter, Jimmie
Lee Robinson, John Brim, Frank Frost all for
giving me the ball, I'll try to carry it on.
I love you all,

Eomot

What you hold in your hands is Chicagoan Eomot RaSun's recording debut. Listening to it, however, one would never know. *Three Days Walkin'* shows the musical maturity of a man who has been recording for decades. His clean, soulful voice echoes many blues traditions and his harp playing harkens back to his Delta roots and his South Side Chicago boyhood, yet has a modern edge.

Respect for tradition is what the man is all about. He will speak of love of family and friends in the same breath as the blues forefathers who have influenced him. "I'm striving to carry on a tradition and I feel like I'm walking in the footsteps of my elders," Eomot states. In an effort to do just that, Eomot blew harp on Maxwell Street with John Emory in 1983. Through the mid-to-late 80s he sat in with Chicago blues greats such as Jimmy Rogers, Pinetop Perkins and Jimmy Walker. He even brought the blues to Indonesia.

Eomot states "I feel somehow connected to the blues." His harp playing, however, is mainly connected to Sonny Boy Williamson (Rice Miller) and Big Walter Horton. He has a particular reverence, however, for Little Walter. "He will never be surpassed," says Eomot. Little Walter was more than just an influence on Eomot's harp playing; Walter's music left a profound impact on his psyche. When Eomot learned in 1992 that Walter's grave had no headstone, he saw to it that he got one. He lovingly designed the headstone himself, which can be visited at St. Marys on 87th and Pulaski.

It is therefore fitting that two of the three covers on this disc are Little Walter's "Last Night" and "Blues With A Feeling." He emulates the feel of Walter's sound but brings his own voice to it, infusing it with a freshness that is a joy to listen to. The same can be said of the rest of this disc. His reverence for tradition is apparent but his own musical vision shines through.

This disc boasts an impressive supporting lineup. Chicago veterans Bob Stroger on bass and Sam Lay on drums provide a rock-solid foundation. Sam Lay plays the drums like it's a melodic instrument, yet stays in the pocket. His unique style is part of the charm of the album. He'll punctuate tunes by riding the crown of a cymbal or a well-placed cowbell. Jimmy D. Lane can take the blues to rocking new heights, but here you'll find him in full support mode. Lane is no stranger to this role as he has played guitar with his dad, Jimmy Rogers, since 1987. The melodic, yet rock-solid bass playing of Stroger rounds out the sound.

This great lineup is not lost on Eomot. "Bob Stroger, Jimmy D. Lane, Sam Lay, man they were the backbone of my session. They were supportive spiritually, mentally and physically. Every ounce of energy they had they shared it with me. It was a blessing." Eomot and Lane have been friends and music collaborators since 1983, and Lane knows Eomot so well he can play in a way that inspires him. "Jimmy knows how to manipulate me into something," Eomot says. Eomot would readily agree that Lane deserves a lot of credit for the sound of this disc.

Eomot (pronounced E-oh-maht RAH-sahn) was born Ezra Lee Blakely Jr. on May 2, 1945, in Clarksdale, Mississippi. He spent his formative years in a two-room house on a plantation. His grandfather ran a juke joint in Tunica, Mississippi.

Following the postwar migration, in 1950 young Ezra found himself on a Chicago-bound train with a shoebox filled with fried chicken and pound cake. Arriving in the South Side neighborhood known as "Bronzeville," he found himself in the most thriving blues community ever known at a time when Chicago Blues was coming into its own. "I took it for granted, it was everywhere" says Eomot. This community was ground zero for many well known musicians, but when an eight-year-old Ezra saw Carey Bell blowing harp on a balcony at 36th and Lake Park, he wanted to play.

He would sing and play harp to a wind-up Victrola his mother had, but he wouldn't get serious on harp until much later. He mainly concentrated on his gifted vocals, as he says, "My singing was the balance that I needed to stay in the game."

From '62 to '66, he served in the Navy and did three tours in Vietnam, where he engaged in anti-submarine warfare and helped rescue downed pilots. He sang lead in "The Inspirations", a militarily band mostly doing Motown material. He was known as "Little Joe" (which he alludes to in "Let's Jump") when he boxed light middleweight on the ship's boxing team.

Eomot has worn many names, from Ezra to "Little Joe" to "Sonny" (which Jimmy Walker gave him in 1988). So what's in a name? Well, pride, love of family and a deep respect for tradition. After enduring many negative experiences in the Navy, Eomot came to a life-changing conclusion. "I did not want to come home the same. I fought in this war and I've given my blood and I'm going to reinstate my family tradition. I wanted an African name. I wanted my grandfather to feel that pride too, because my grandfather was a sharecropper." So in 1973 Eomot legally changed his name and studied African history. Each letter of Eomot stands for five African words meaning "the child comes home unto himself" and RaSun meaning "sun sun," refers to the sun god "Ra."

In 1972 he set up shop as a jeweler on the South Side. In 1983, he began to seek help from established bluesmen. "I asked for help from a lot of people, especially the harp players and 99 percent of them would not offer that help. They would just offer some excuse and never get back to me." Unfortunately the blues are just as susceptible to politics and feelings of competition one might expect in more mainstream music markets. So Eomot was forced to learn the techniques a harp player needs to know, such as tongue blocking, on his own.

In spite of this letdown, Eomot has more gratitude than attitude. "Jimmy D. Lane and his father, I owe a great deal of gratitude and support to." Rogers would tell Eomot "keep on bumpin'" and Lane was the first to tell him " 'Mot you got your own thing, you got your own sound." By the mid-80s, Rogers would come to think of Eomot as one of his sons. "He's my Godfather," states Eomot.

By 1988, Eomot was at the top of his game and sat in at gigs at Wise Fools, B.L.U.E.S. and Kingston Mines (all clubs in Chicago). He continued to collaborate with Lane writing and taping more than a hundred tunes together. When Eomot was introduced to the folks at Acoustic Sounds in 1998, they jumped at the chance to record him and the blues world is richer for it.

It's appropriate that the closing cut is "Try Your Best." Harkening back to his Motown days, Eomot sings "You know when times may seem hard and your troubled mind is breaking your heart, you try to hold on with all your faith." Eomot has certainly seen some hard times, but has kept his faith.

If there is any doubt Eomot feels a spiritual connection to the blues, this album proves it. He summons up the spirit of 1950s Chicago as if he just got back from the 708 Club gigging with Walter or Wolf. This may be his debut, but there is a lot of history on this disc. Eomot is walking in the footsteps of his elders, but he is also wearing his own shoes.