

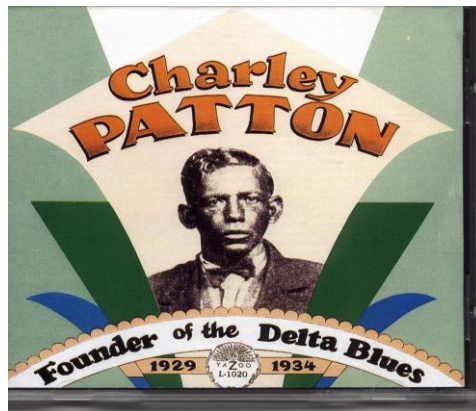
Blues Discography

“Founder Of The Delta Blues” – Charley Patton (Yazoo 1020)

A collection of 23 of the most powerful blues recordings of all time, dating from 1929 to 1934. Patton was of immense significance in blues history, combining a gritty, gargantuan, earthy voice with a percussive guitar technique, and overt showmanship. He was a tremendous influence on Delta blues legend, Robert Johnson, as well as Muddy Waters, Howlin’ Wolf, Tommy Johnson, and Elmore James. On CD.

Song Titles

- Screamin’ And Hollerin’ The Blues
- Down The Dirt Road Blues
- Mississippi Bo Weevil Blues
- Green River Blues
- A Spoonful Blues
- Moon Going Down
- Tom Rushen Blues
- Elder Green Blues
- When Your Way Gets Dark
- Dry Well Blues
- High Water Everywhere Part I
- High Water Everywhere Part II
- Shake It And Break It
- Pony Blues
- Bird Nest Bound
- Some These Days I’ll Be Gone
- Banty Rooster Blues
- 34 Blues
- High Sheriff Blues
- Stone Pony Blues
- Hammer Blues
- It Won’t Be Long
- Going To Move To Alabama
- Poor Me



“The Complete Recordings” – Robert Johnson (Columbia C2K 46222)

The definitive acoustic blues collection, from the most influential of all blues artists, that includes all 41 takes of Johnson’s 29 sides. Chilling vocal performances, spine-tingling slide guitar, and poetic, surreal vocal imagery are presented here in a special collector’s box set that includes a 48-page booklet with biographical essays and very rare photos. Many blues standards occupy this anthology. This is the ultimate collection of an American musical legend, whose influence touches virtually every guitar player in all genres. On two CDs.

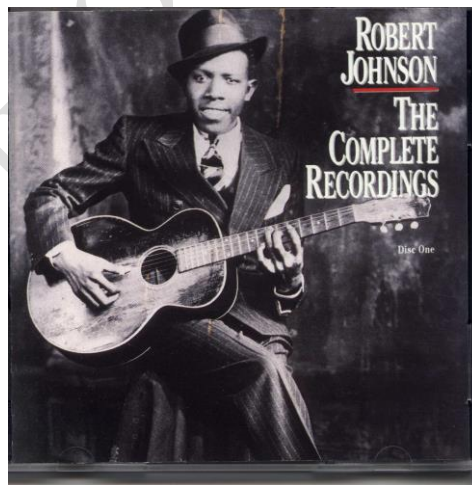
Song Titles

CD #1

- Kindhearted Woman Blues (Takes I and II)
- I Believe I’ll Dust My Broom
- Sweet Home Chicago
- Rambling On My Mind (Takes I and II)
- When You Got A Good Friend (Takes I and II)
- Come On In My Kitchen (Takes I and II)
- Terraplane Blues
- Phonograph Blues (Takes I and II)
- 32-20 Blues
- They’re Red Hot
- Dead Shrimp Blues
- Cross Road Blues (Takes I and II)
- Walking Blues
- Last Fair Deal Gone Down

CD #2

- Preaching Blues (Up Jumped The Devil)
- If I Had Possession Over Judgment Day
- Stones In My Passway
- I’m A Steady Rollin’ Man
- From Four Till Late
- Hellhound On My Trail
- Little Queen Of Spades (Takes I and II)
- Malted Milk
- Drunken Hearted Man (Takes I and II)
- Me And The Devil Blues (Takes I and II)
- Stop Breakin’ Down Blues (Takes I and II)
- Traveling Riverside Blues
- Honeymoon Blues
- Love In Vain (Takes I and II)
- Milkcow’s Calf Blues (Takes I and II)



“Ragtime Guitar’s Foremost Fingerpicker” – Blind Blake (Yazoo 1068)

Dating from 1926 to 1932, these 23 cuts illustrate the richness of his work. Blake employed a complex, sophisticated picking style, which allowed him to not rely on fixed accompaniments. Rather, his approach was one of rhythm, melody, and chordal structure. Elements of jazz, and even ragtime, permeate Blake’s efforts, demonstrated by his sense of phrasing. On CD.

Song Titles

- Diddie Wa Diddie
- Come On Boys Let’s Do That Messin’ Around
- Southern Flag
- Police Dog Blues
- C.C. Pill Blues
- Hard Pushing Papa
- Rope Stretching Blues
- Skeedle Loo Doo Blues
- Chump Man Blues
- Hastings Street
- Georgia Bound
- Righteous Blues
- Too Tight Blues #2
- Blind Arthur’s Breakdown
- One Time Blues
- Playing Policy Blues
- You Gonna Quit Me Blues
- Bad Feeling Blues
- Hey Hey Daddy Blues
- Black Dog Blues
- Seaboard Stomp
- Sweet Papa Low Down
- Sweet Jivin’ Mama

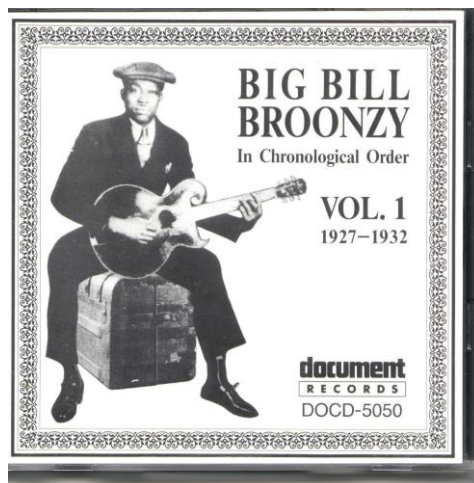


“In Chronological Order, Volume 1, 1927-1932” – Big Bill Broonzy (Document DOCD-5050)

Volume one of 12 total in this series, these are the earliest recordings of the man of whom it is said dedicated his life to having a good time. These sides find Big Bill alone, or in tandem with various aggregations with the likes of John Thomas, Georgia Tom Dorsey, and Steele Smith. His offerings managed to couple the rough-hewn qualities of rural blues with the more refined sounds of urban blues. Broonzy went on to acclaim in Europe late in his career, but these are the choice examples of his mastery. On CD.

Song Titles

- House Rent Stomp
- Big Bill Blues (20373)
- Down In The Basement Blues
- Starvation Blues (20923)
- I Can't Be Satisfied
- Grandma's Farm
- Skoodle Do Do (9601)
- Tadpole Blues
- Skoodle Do Do (16573)
- Saturday Night Rub
- Pig Meat Strut
- Papa's Getting' Hot
- Police Station Blues
- They Can't Do That
- State Street Woman
- Meanest Kind Of Blues
- I Got The Blues For My Baby
- The Banker's Blues
- How You Want It Done? (17284)
- Too Too Train Blues (18383)
- Mistreatin' Mamma (18384)
- Big Bill Blues (18385)
- Brown Skin Shuffle
- Stove Pipe Stomp
- Beedle Um Bum
- Selling That Stuff



“Son House And The Great Delta Blues Singers (1928-1930)” – Various Artists (Document DOCD-5002)

While including the indispensable 1930 Son House sides, this disc is essential due to its offerings by haunting Delta blues influences Willie Brown, Kid Bailey, Garfield Akers, Joe Calicott, Jim Thompkins, Blind Joe Reynolds, and Rube lacy. This collection is absolutely the finest Delta blues primer. On CD.

Song Titles

Son House

- My Black Mama – Parts I & II
- Preachin’ The Blues – Parts I & II
- Dry Spell Blues – Parts I & II

Willie Brown

- M & O Blues
- Future Blues

Kid Bailey

- Mississippi Bottom Blues
- Rowdy Blues

Garfield Akers

- Cottonfield Blues – Parts I & II
- Dough Roller Blues
- Jumpin’ And Shoutin’ Blues

Joe Calicott

- Fare Thee Well Blues
- Traveling Mama Blues

Jim Thompkins

- Bedside Blues
- Outside Woman Blues

Blind Joe Reynolds

- Nehi Blues
- Married Man Blues
- Third Street Woman Blues

Rube Lacy

- Mississippi Jail House Groan
- Ham Hound Crave

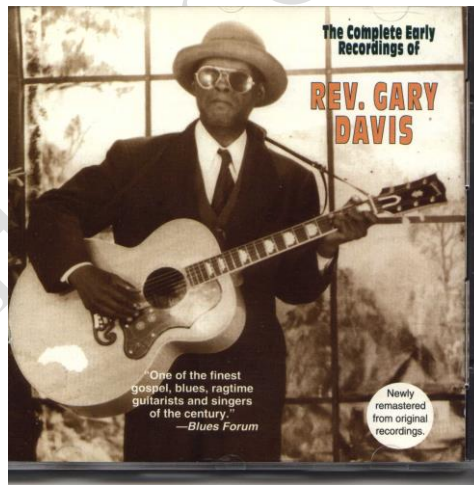


“The Complete Early Recordings Of Reverend Gary Davis” – Reverend Gary Davis (Yazoo 2011)

Sixteen newly remastered cuts are presented here, fourteen from 1935, all showcasing Davis’ complicated, rhythmic, and counter-point guitar style. His coarse vocal delivery is in stark contrast to his guitar smoothness. Two sides here date from a 1949 session. Fourteen of the songs are religious in nature, with two being straight blues. That was the beauty of Rev. Davis, the ability to blur the line between the two extremes. On CD.

Song Titles

- I Belong To The Band – Hallelujah!
- The Great Change In Me
- The Angel’s Message To Me
- I Saw The Light
- Lord, Stand By Me
- I Am The Light
- O Lord, Search My Heart
- Have More Faith In Jesus
- You Got To Go Down
- I Am The True Vine
- Twelve Gates To The City
- You Can Go Home
- I’m Throwin’ Up My Hand
- Cross And Evil Woman Blues
- I Can’t Bear My Burden By Myself
- Meet Me At The Station



“Barrelhouse Blues” – Various Artists (Yazoo 1028)

Showcasing the work of many of the blues’ greatest pianists, this 14-track collection highlights cuts produced from 1927 to 1936. As the flow of manual laborers followed available work on the turpentine camps in the south, the term “barrelhousing” came to refer to a hard drinking, hard living lifestyle. Subsequently, itinerant piano players followed the migration, playing the camps’ jukeboxes hoping to cash in on the free flow of money being expended by the encampment personnel. This disc is an excellent introduction to the sophistication, and yet conversely, the power, and diversity, beginning to unfold in piano blues of this period. On CD.

Song Titles

- | | |
|--|------------------------------|
| • <u>Cow Cow Davenport</u> | • <u>Charley Taylor</u> |
| • State Street Jive | • Heavy Suitcase Blues |
| • <u>Little Brother Montgomery</u> | • <u>Barrelhouse Welsh</u> |
| • Vicksburg Blues No. 2 | • Dying Pickpocket Blues |
| • <u>Montana Taylor</u> | • <u>Louise Johnson</u> |
| • Indiana Avenue Stomp | • On The Wall |
| • <u>Bob Call</u> | • <u>Jabo Williams</u> |
| • Thirty-One Blues | • Polack Blues |
| • <u>Lonnie Johnson</u> | • <u>Jesse James</u> |
| • Sam, You’re Just A Rat | • Ramrod |
| • <u>George Noble</u> | • <u>Raymond Barrow</u> |
| • Seminole Blues | • Walking Blues |
| • <u>Joe Dean</u> | • <u>Will Ezell</u> |
| • I’m So Glad That I’m Twenty-One
Years Old Today | • Barrelhouse Woman (Take 2) |

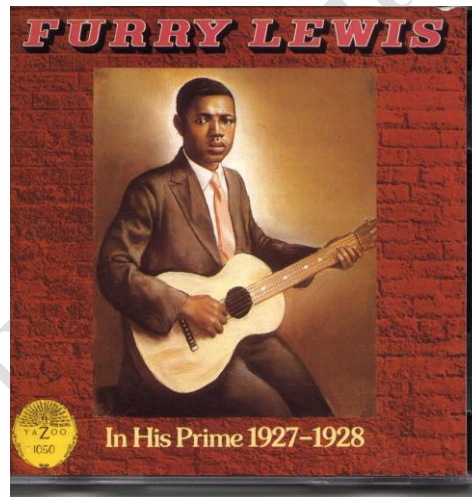


“In His Prime” – Furry Lewis (Yazoo 1050)

These 14 cuts, dating from 1927 and 1928, highlight Lewis’ characteristically loose-bar guitar structure, and understated vocal approach. Oftentimes, Lewis’ laid-back vocals were laced with humorous asides. In his later years, he was dubbed “The Memphis Blues Ambassador”, and actually made prime-time television and feature motion picture appearances. On CD.

Song Titles

- Good Looking Girl Blues
- Falling Down Blues
- I Will Turn Your Money Green
- Mean Old Bedbug Blues
- Furry’s Blues
- Mistreatin’ Mamma
- Cannonball Blues
- Jellyroll
- Why Don’t You Come Home Blues
- Kassie Jones Parts I & II
- Everybody’s Blues
- Rock Island Blues
- Judge Harsh Blues

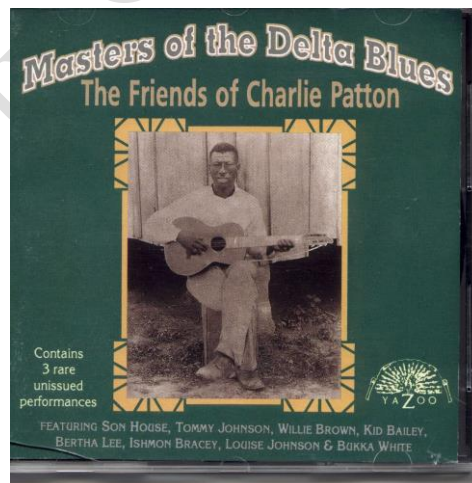


“Masters Of The Delta Blues The Friends Of Charlie Patton” – Various Artists (Yazoo 2002)

Here is the definitive introduction to the Delta blues. Twenty-three sides from the “Who’s Who” of Delta blues dating from the period between the mid 1920s to the mid 1930s comprise this collection. Rarely does a compilation capture the true essence of a particular style and feel of an art form. Such is the case with this disc. This anthology truly represents the vitality of Delta blues. On CD.

Song Titles

- Kid Bailey
 - Rowdy Blues
- Tommy Johnson
 - Big Fat Mama Blues
- Bukka White
 - I Am In The Heavenly Way
- Willie Brown
 - Future Blues
- Ishmon Bracey
 - Brown Mama Blues
- Louise Johnson
 - On The Wall
- Son House
 - Walking Blues (*unissued test*)
- Tommy Johnson
 - Canned Heat Blues
- Bukka White
 - Promise True And Grand
- Kid Bailey
 - Mississippi Bottom Blues
- Tommy Johnson
 - Maggie Campbell Blues
- Son House
 - My Black Mama Blues (*part 1*)
 - My Black Mama Blues (*part 2*)
- Bertha Lee
 - Yellow Blues
- Louise Johnson
 - Long Way From Home
- Willie Brown
 - M & O Blues
- Tommy Johnson
 - Button Up Shoes (*take 1, unissued test*)
- Bertha Lee
 - Mind Reader Blues
- Tommy Johnson
 - Lonesome Home Blues (*take 1, unissued test*)
- Son House
 - Dry Spell Blues (*part 1*)
 - Dry Spell Blues (*part 2*)
 - Preachin’ The Blues (*part 1*)
 - Preachin’ The Blues (*part 2*)

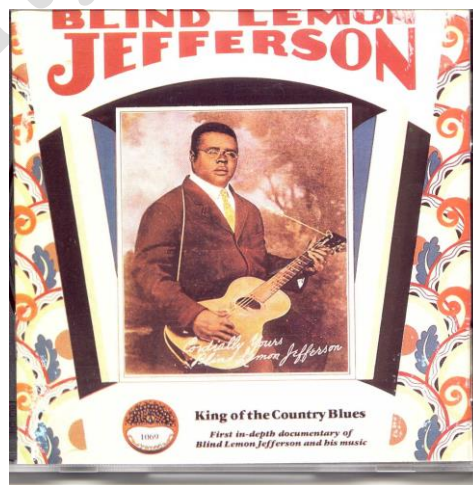


“King Of The Country Blues” – Blind Lemon Jefferson (Yazoo 1069)

This first in-depth documentary of Jefferson and his music is comprised of 23 cuts, profiling his propulsive force in blues music lore. Emotive singing and symmetrical guitar phrasing abound. Jefferson is widely considered the first commercially successful recording artist, due mainly to his vast wanderings and subsequent performances. His ability to record and travel freely opened the door to recording contracts for a great many other country blues artists. His repertoire included straight blues, spirituals, labor songs, and folk tunes. On CD.

Song Titles

- That Crawlin’ Baby Blues
- Bad Luck Blues
- Matchbox Blues
- Hot Dogs
- One Dime Blues
- Shuckin’ Sugar
- Rabbit Foot Blues
- Corrina Blues
- See That My Grave Is Kept Clean
- Easy Rider Blues
- Broke And Hungry
- Black Horse Blues
- Lonesome House Blues
- Oil Well Blues
- He Arose From The Dead
- Beggin’ Back
- Prison Cell Blues
- Rambler Blues
- Gone Dead On You Blues
- Wartime Blues
- Booger Rooger Blues
- Right Of Way Blues
- Big Night Blues

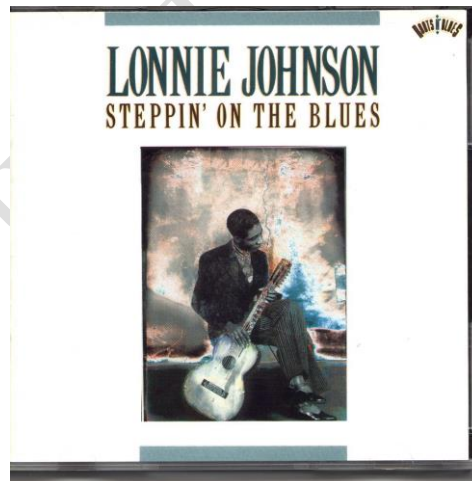


“Steppin’ On The Blues” – Lonnie Johnson (Columbia CK 46221)

These 19 sides dating from 1925 to 1932 showcase Johnson’s status as a blues singer and composer extraordinaire, a magnificent accompanist, and one of the most technically advanced of all blues guitarists, seeming to utilize and sophisticated, swinging style. Resourceful, original, and dynamic, Johnson was indeed one of the most influential blues artists of all time. On CD.

Song Titles

- Mr. Johnson’s Blues
- Sweet Potato Blues
- Steppin’ On The Blues
- I Done Told You
- Mean Old Bedbug Blues
- Toothache Blues Parts I & II
- Have To Change Keys (To Play These Blues)
- Guitar Blues
- She’s Making Whoopee In Hell Tonight
- Playing With The Strings
- No More Women Blues
- Deep Blue Sea Blues
- No More Troubles Now
- Got The Blues For Murder Only
- Untitled
- 6/88 Glide
- Racketeer’s Blues
- I’m Nuts About That Gal

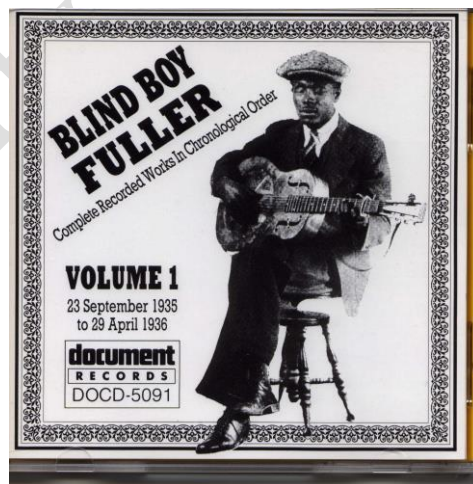


“Complete Recorded Works In Chronological Order – Volume 1” – Blind Boy Fuller (Document DOCD-5091)

This collection represents volume one in a series of seven, the earliest cuts of a master blues artisan who recorded 129 irreproachable titles displaying his total untouchable roster of well-developed modes of playing, including rags and straight-ahead blues. Fuller was equally adept employing intricate finger picking as well as bottleneck guitar methodologies. Fuller was also a highly skilled, confident, and subtle singer. On CD.

Song Titles

- Baby, I Don't Have To Worry
- I'm A Rattlesnakin' Daddy
- I'm Climbing On Top Of The Hill
- Ain't It A Crying Shame?
- Looking For My Woman
- Rag, Mama, Rag Parts I & II
- Baby, You Gotta Change Your Mind
- Evil Hearted Woman
- My Brownskin Sugar Plum
- Somebody's Been Playing With That Thing
- Log Cabin Blues (*takes 1 & 2*)
- Homesick And Lonesome Blues
- Walking My Troubles Away (*takes 1 & 2*)
- Black And Tan
- Keep Away From My Woman (*takes 1 & 2*)
- Babe You Got To Do Better
- Big Bed Blues
- Truckin' My Blues Away
- (I Got A Woman Crazy For Me) She's Funny That Way
- Cat Man Blues (*take 1*)

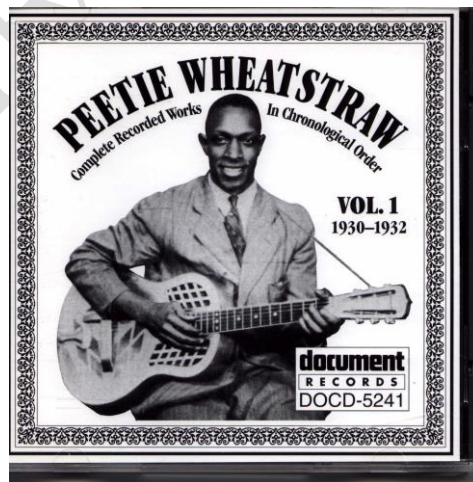


“Complete Recorded Works In Chronological Order – Volume 1” – Peetie Wheatstraw “The Devil’s Son-In-Law” (Document DOCD-5241)

Wheatstraw is found here alone and in tandem with Charlie McCoy, Charlie Jordan, and J.D. Short, whether he is displaying his vast piano or guitar skills. He made over 160 recordings during his prolific career, and these earliest sides from mid-1930 to early 1932 are among his finest. He had a swooping falsetto delivery, employing great range and affect. On CD.

Song Titles

- Tennessee Peaches Blues
- Four O’ Clock In The Morning
- Don’t Feel Welcome Blues
- Strange Man Blues
- School Days
- So Soon
- So Long Blues
- Mama’s Advice
- Ain’t It A Pity And A Shame?
- Don’t Hang My Clothes On No Barb Wire Line
- C And A Blues
- Six Weeks Old Blues
- Devil’s Son-In-Law
- Pete Wheatstraw
- Creeping Blues
- Ice And Snow Blues
- The Break I’m Getting’ (Pretty Boy Walker, vcl)
- Hog-Love Blues (Pretty Boy Walker, vcl)
- Police Station Blues
- All Alone Blues
- Can’t See Blues
- Sleepless Nights Blues

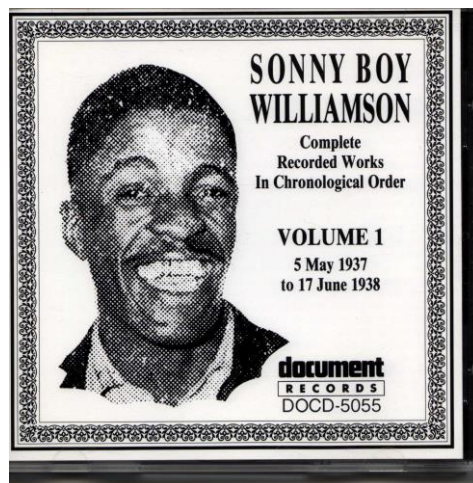


“Complete Recorded Works In Chronological Order – Volume 1” – Sonny Boy Williamson (John Lee Williamson) (Document DOCD-5055)

The immortal Sonny Boy Williamson I (John Lee Williamson) displays his harmonica prowess here in all its innovative glory. It can be said that Williamson forever altered the perception of the harmonica, and its role in the blues, bringing it out of the shadows as an accompanying device and taking it to the ranks of a lead instrument. These early sides are fresh in their approach, and many are considered blues classics and mainstays. This first of seven volumes in the series pays homage to Williamson’s vision of the blues harmonica’s transition to a broader plane instrument. On CD.

Song Titles

- Good Morning, School Girl
- Blue Bird
- Jackson Blues
- Got The Bottle Up And Go
- Sugar Mama Blues
- Skinny Woman
- Up The Country Blues
- Worried Me Blues
- Black Gal Blues
- Collector Man Blues
- Frigidaire Blues
- Suzanna Blues
- Early In The Morning
- Project Highway
- My Little Cornelius
- Decoration Blues
- You Can Lead Me
- Moonshine
- Miss Louisa Blues
- Sunny Land
- I’m Tired Trucking My Blues Away
- Down South
- Beauty Parlor
- Until My Love Come Down
- Honey Bee Blues

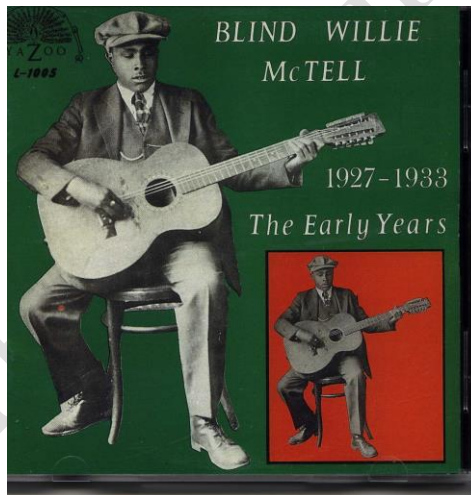


“1927-1935 – The Early Years” – Blind Willie McTell (Yazoo 1005)

This collection tenderly highlights the work of one of the greatest pre-World War II solo country blues artists. McTell was a faultless finger picker on the twelve-string guitar, with a voice that was understated and eloquent, rendering them with uniquely exacting warmth. On CD.

Song Titles

- Broke Down Engine Blues
- Mama Tain’t Long For Day
- Georgia Rag
- Love Changing Blues
- Statesboro Blues
- Stomp Down Rider
- Savannah Mama
- Travelin’ Blues
- Drive Away Blues
- Warm It Up To Me
- Three Women Blues
- Writing Paper Blues
- Southern Can Is Mine
- Talkin’ To Myself



“The Complete Bukka White” – Bukka White (Columbia/Legacy CK 52782)

It is not widely known that Bukka was B.B. King’s uncle, but their respective styles could not be any more diverse. While B.B. is a fluid, single-string artisan, Bukka’s serrated guitar efforts would seem archaic in comparison. Besides, he often employed heavy slide guitar work in his songs. These cuts from 1937 to 1940 are a fascinating poetic and autobiographical collection, moving the blues to the realm of fine art. Lyrics are well thought out, and are heightened immeasurably by Bukka’s vocal intensity. Simply, there is an amazing interplay between voice and guitar. On CD.

Song Titles

- Pinebluff, Arkansas
- Shake ‘Em On Down
- Black Train Blues
- Strange Place Blues
- When Can I Change My Clothes?
- Sleepy Man Blues
- Parchman Farm Blues
- Good Gin Blues
- High Fever Blues
- District Attorney Blues
- Fixin’ To Die Blues
- Aberdeen Mississippi Blues
- Bukka’s Jitterbug Swing
- Special Streamline

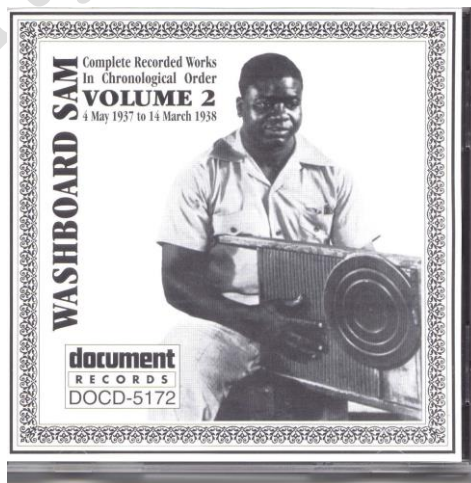


“Complete Recorded Works In Chronological Order – Volume 2” – Washboard Sam (Document DOCD-5172)

With seven total volumes in this series, this disc is a fine introduction to the always-pleasing sounds of this strong-throated artist. With Arnett Nelson on clarinet, Big Bill Broonzy handling the guitar duties, and Black Bob holding down the piano work, cut for cut, this collection is the most satisfying of all the available volumes. Sam’s rhythmic washboard playing augmented his always-inexhaustible songwriting capabilities. On CD.

Song Titles

- Easy Ridin’ Mama
- The Big Boat
- Black Door
- We Gonna Move
- Low Down Woman
- I Drink Good Whiskey
- Lowland Blues
- I’m On My Way Blues
- Washboard’s Barrel House Song
- Want To Woogie Some More
- Ladies’ Man
- You Got To Take It
- Beer Garden Blues
- Where Were You Last Night?
- Somebody’s Got To Go
- Gonna Be Some Walkin’ Done
- Second Story Man
- Don’t Leave Me Here
- My Woman’s A Sender
- Towboat Blues
- Mountain Blues
- Phantom Black Snake
- Yellow, Black And Brown

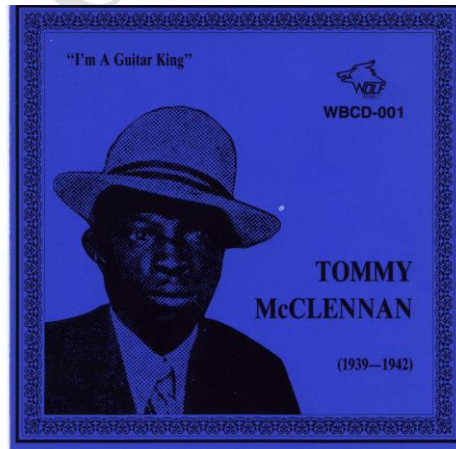


"I'm A Guitar King" – Tommy McClennan (Wolf WBCD-001)

This collection is a strong ingress into this hard-hitting Mississippi bluesman. The ferocity of his vocals, and his rough-and-ready, confident strummed guitar style must have really opened some eyes in the juke, and on the street corners, of the South. Although often crudely structured, his compositions often harbored tremendous fury and emotional passion. And similarly, while often improvised, there can be no denying the lacerating chordal musings. On CD.

Song Titles

- Brown Skin Gal
- Baby, Don't You Wanna Go?
- I'm Goin', Don't You Know
- She's Just Good Huggin' Size
- My Little Gal
- My Baby's Doggin' Me
- She's A Good Looking Mama
- New Sugar Mama
- Down To Skin And Bone
- Katy Mae Blues
- Love With A Feeling
- Drop Down Mama
- Black Minnie
- Elsie Blues
- Cross Cut Saw Blues
- You Can't Read My Mind
- Deep Blue Sea Blues
- I'm A Guitar King
- It's A Cryin' Pity
- Mozelle Blues

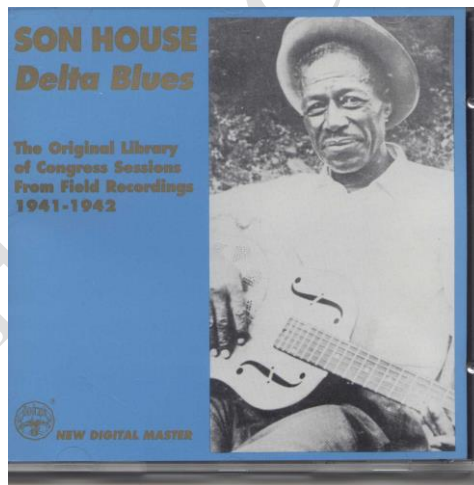


“Delta Blues – The Original Library Of Congress Sessions From Field Recordings 1941-1942” – Son House (Biograph BCD 118)

Blues historian Alan Lomax recorded House, a peer of Charlie Patton, and an immense influence on Robert Johnson during 1941 and 1942 trips to Mississippi. All of House’s trademark forcefulness and striking power are evident here. These cuts include Willie Brown on guitar, Fiddlin’ Joe Martin on mandolin, and Leroy Williams on harmonica. On CD.

Song Titles

- Levee Camp Blues
- Government Fleet Blues
- Walking Blues
- Shetland Pony Blues
- Delta Blues
- Special Rider Blues
- Low Down Dirty Dog Blues
- Depot Blues
- American Defense
- Am I Right Or Wrong
- Walking Blues
- County Farm Blues
- The Pony Blues
- The Jinx Blues – Part I
- The Jinx Blues – Part II

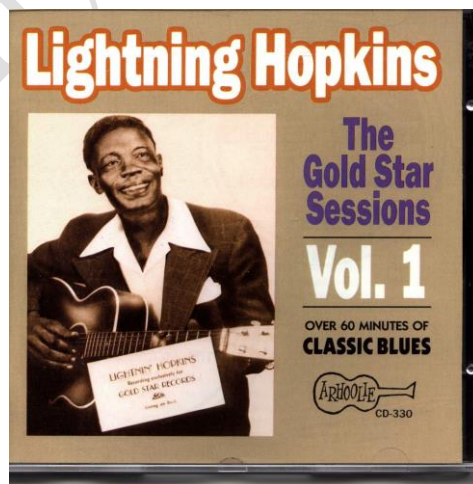


“The Goldstar Session – Volume 1” – Lightning Hopkins (Arhoolie CD-330)

One of the greatest and most popular post-World War II Texas country singers, poets, and guitarists of all-time, these 24 selections date from the period of 1947 to 1950, and display Hopkins’ then and there vocal improvisations, and distinctive and effectual guitar style that combined tattered rhythms and accurate, deliberate picking. On CD.

Song Titles

- Short Haired Woman
- Baby Please Don’t Go
- Going Back Home (Going Back To Talk To Mama)
- Automobile Blues
- Big Mama Jump
- Loretta Blues
- Seems Funny Baby
- Thunder And Lightning Blues (Coolin’ Board Blues)
- Grosebeck Blues
- Tim Moore’s Farm
- Lightning Blues
- Traveler’s Blues
- Goodbye Blues
- Unkind Blues
- Fast Life Woman
- Zolo Go (Zydeco)
- You Don’t Know
- Treat Me Kind
- Somebody Got To Go
- Death Bells
- Mad With You
- Airplane Blues
- Racetrack Blues
- Unsuccessful Blues



“The King Of The Chicago Blues” – Big Maceo (Arhoolie CD 7009)

This collection spans the years 1941 to 1945, and finds the undisputed leader of the Chicago blues piano scene in his most powerful and beautiful form. Accompanied by the great Tampa Red on guitar, and sporadically elsewhere by other notable sidemen, these sides rank with the cream of the crop of recorded piano blues. This collection is a substantial study in true craftsmanship, and clearly displays his forceful, thrashing style, rooted heavily on the bass notes that rolled like thunder. On CD.

Song Titles

- Worried Life Blues
- Ramblin’ Mind Blues
- County Jail Blues
- Can’t You Read
- So Long Baby
- Texas Blues
- Tuff Luck Blues
- I Got The Blues
- Bye Bye Baby
- Poor Kelly Blues
- Some Sweet Day
- Anytime For You
- My Last Go Round
- Since You Been Gone
- Kidman Blues
- I’m So Worried
- Things Have Changed
- My Own Troubles
- Maceo’s 32-20
- Texas Stomp
- Winter Time Blues
- Detroit Jump
- Won’t Be A Fool No More
- Big Road Blues
- Chicago Breakdown



“Rock It” – Roosevelt Sykes (Wolf CD-WBJ 004)

Compiling Sykes’ essential dates from the post World War II era of 1946 to 1954, these 18 selections find Sykes in various aggregations with Dave Bartholomew, Johnny Morton, and “Sax” Mallard, and their respective bands. Sykes was able to combine a layered chord arrangements and thoughtful treble work, sometimes bordering on jazz constructions. Sykes was a prolific solo artist as well, but this collection is a noble initial departure into his music. On CD.

Song Titles

- Until The Cows Come Home
- Drivin’ Wheel
- Living In A Different World
- Wintertime Blues
- Stop Her Poppa
- Blues’N’Boogie
- My Baby Is Gone
- That’s My Gal
- Rock It
- Candy Man Blues
- Why Should I Cry
- Green Onion Top
- Sweet Old Chicago
- You Can’t Be Lucky All The Time
- Hush Oh Hush
- Crazy Fox
- Little Sam
- Anytime Is The Right Time

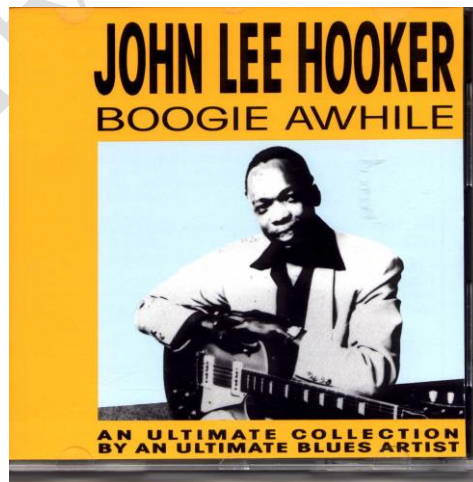


“Boogie Awhile” – John Lee Hooker (Krazy Kat CD 05)

These 22 remastered cuts contain scarce and unissued Hooker recordings from his early period with the JVB, Staff/Prize, and Danceland labels. Many of Hooker’s recordings demonstrate his affinity for relentless one chord rhythmic development, and ghostly shades of various tunings, sporadic flurries of jagged notes, and an overall sense of chugging cadences. His voice combines that ability to come from the bottom registers slowly, all done with a cautious, unforgettable quality. On CD.

Song Titles

- Morning Blues
- Boogie Awhile
- Tuesday Evening
- Miss Pearl Boogie
- Good Business
- Mercy Blues
- Boogie Woogie
- I Love To Boogie
- Highway Blues
- Miss Rosie Mae (*alternate take*)
- Wayne County Ramblin’ Blues
- Leavin’ Chicago
- Shake Your Boogie
- Poor Slim (*take 2*)
- Must I Wait Till Your Man Is Gone
- Cotton Pickin’ Boogie
- Do The Boogie
- Christmas Time Blues
- Boogie Rambler
- No More Doggin’
- I’m A Boogie Man
- I Came To See You Baby



“The Chess Box” – Muddy Waters (MCA CHD3-80002)

This collection represents the pinnacle of urban blues, and vividly illustrates the transition of country blues into a tough city medium, the point where the line between performance, art form, and personal message blur. This 72- song collection includes a 32-page booklet chocked full of biographical and discography information. From his earliest sides for the Artistic label in 1947, through all the classic Chess label offerings right up until 1972, Muddy’s influence on, and mastery of, the idiom shine through. Muddy’s bands were always considered the proving grounds for sidemen, many of whom went on to become post-World War II blues stars in their own right. A short list would include harmonica players Little Walter, Junior Wells, James Cotton, George Smith, Walter Horton, and Mojo Buford. Great guitarists also passed through the bands, including Jimmy Rogers, Sammy Lawhorn, Pee Wee Madison, Buddy Guy, and Bob Margolin. Piano masters aplenty took their turns in Waters’ great band aggregations, including Pinetop Perkins, Lovie Lee, and the great Otis Spann. Drummers include Willie Smith and Elga Evans, as well as bass players of broad talent like Willie Dixon and Calvin Smith. The chance to play with Waters was considered an honor, and his music pressed forward with an insistence, urgency, and overt sexuality that brought women to their knees and men to the height of machismo. The early 1960s British blues revival was primarily fueled by the works of a short list of post-World War II blues master, of which Muddy was the benchmark. The great British rock group, the Rolling Stones, actually took their name from one of Waters’ tunes. Along with the Robert Johnson collection, this compilation would be suggested the two most important, if only two anthologies could be owned. On CD.

Song Titles

Space constraints prohibit the listing of all titles. Instead, the following individual disc information conveys the time period covered by each respective CD.

CD One

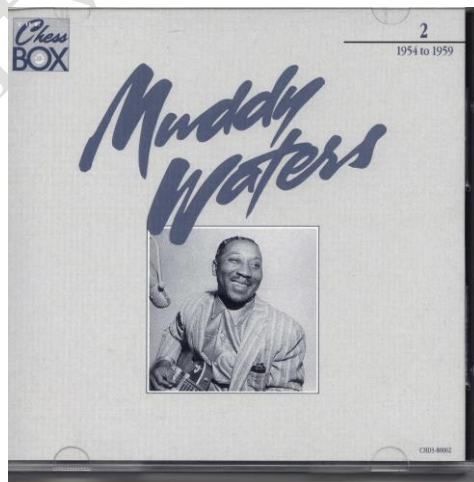
1947 to January 1954.

CD Two

April 1954 to August 1959.

CD Three

July 1960 to March 1972.



“The Chess Box” – Howlin’ Wolf (MCA CHD3-9332)

He crawled, stalked, and menaced his audiences in live performance, and quite simply, was one of the most passionate blues artists to have ever lived and carried out the essence of the blues. His ferocious act, his potent harmonica playing, wrenching guitar work, and maniacal vocals, and his will to overwhelm his listening audience made him a legend. This 71-track collection includes a 32-page booklet with complete biographical and discography information. Wolf’s earliest 1951 Memphis cuts are found here, and follow his recording odyssey at Chess through 1973. Wolf was a musical might, and like his chief contemporary and musical rival, Muddy Waters, his bands were the other great proving ground for a legion of fantastic blues talent. Piano players such as Detroit Junior and Henry Gray graced his stage, as did guitarists Hubert Sumlin, Jody Williams, and Willie Johnson. Today’s reigning blues tenor saxophone talent Eddie Shaw owes his debt to Wolf. Drummers Earl Phillips and Sam Lay demonstrate the breadth of rhythm players who dearly fought for a place in Wolf’s bands. This literal giant of over six feet three inches, all 300 pounds of him, gave to the blues world music that matched his gargantuan stature, and this collection breathes fire, passion, and honest emotion. On CD.

Song Titles

Space constraints prohibit the listing of all titles. Instead, the following individual disc information conveys the time period covered by each respective CD.

CD One

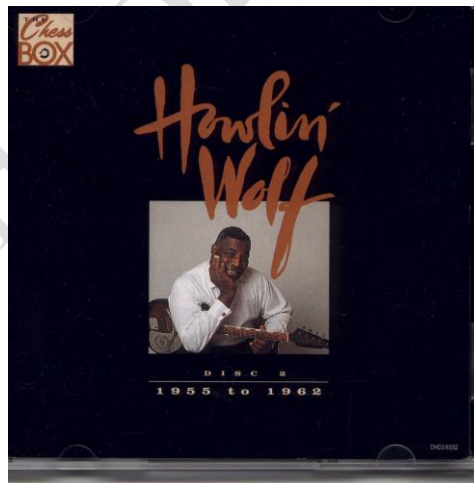
May 1951 to March 1955.

CD Two

March 1955 to September 1962.

CD Three

August 1963 to March 1973.



“The Best Of Little Walter, Volume 1” – Little Walter (MCA CHD-9192)

The 12 tracks of this collection encompass the finest that this harmonica master ever produced, employing a melodic range and wide assortment of tonal inflections in a style that virtually every blues harmonica player has since emulated. Walter not only had the ability to recreate the full, broad sounds of the saxophone, an instrument whose tones he found melodically pleasing, but he also did so utilizing modern amplification techniques that only augmented his efforts. He also possessed a voice that could be both mournful and swinging, depending on the subject matter of the tune, and a dedication to musical arrangement far ahead of many of his peers. His all too brief life (he died at age 38 as a result of injuries incurred during a street fight) gave us only a glimpse of his true genius. Whether as Muddy Waters’ band sideman or recording mate, or as a solo artist, Little Walter remains the most imitated blues harmonica player to this day. On CD.

Song Titles

- My Babe
- Sad Hours
- You’re So Fine
- Last Night
- Blues With A Feeling
- Can’t Hold Out Much Longer
- Juke
- Old Mean World
- Off The Wall
- You Better Watch Yourself
- Blue Light
- Tell Me Mama

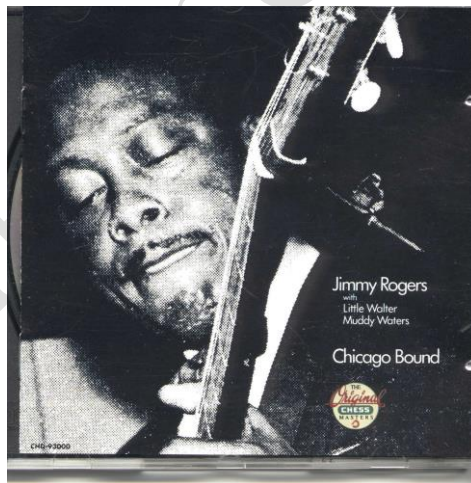


“Chicago Bound” – Jimmy Rogers (MCA CHD-93000)

The 14 selections presented here allow a glimpse into the talents of the rock-solid rhythm guitar sideman of the greatest Muddy Waters band ever assembled, which at that time include Little Walter on harmonica and Elga Evans on drums. His assured, confident vocals mesh sturdily with his sparse, yet effective, lead guitar licks, showcasing Rogers’ brilliance. Simply, he didn’t overplay when others may have, and when he did solo, the notes were well chosen and conveyed succinctly the mood at hand. These releases from 1950 to 1956, with Little Walter on harmonica and Muddy Waters lending guitar support, provided the springboard for this staple of the Muddy Waters band to breakthrough as a lead blues artist in his own right. On CD.

Song Titles

- You’re The One
- Money, Marbles And Chalk
- Luedella
- Act Like You Love Me
- Back Door Friend
- Last Time
- I Used To Have A Woman
- Sloopy (sic) Drunk
- Blues Leave Me Alone
- Out On The Road
- Goin’ Away Baby
- That’s All Right
- Chicago Bound
- Walking By Myself



“T-Bone Blues” – T-Bone Walker (Atlantic 8020-2)

Recorded between 1955 and 1957, these 15 sides are velvet thunder, inventive and moving, jazz-tinged, subtle, and fiercely burning at the same time. Lyrics come to life, and the guitar dances. This is swing, pure and simple. An immense influence on countless guitarists, including modern-day practitioners such as Hollywood Fats, Junior Watson, and Duke Robillard, T-Bones emphasis on sweet, robust chording and cascading flourishes of single notes remains the model of the point where restraint and emphatic drive blur. On CD.

Song Titles

- Papa Ain't Salty
- Why Not
- T-Bone Shuffle
- Play On Little Girl
- Mean Old World
- T-Bone Blues
- Call It Stormy Monday
- Blues For Marili
- Shufflin' The Blues
- Evenin'
- Two Bones And A Pick
- You Don't Know What You're Doing
- How Long Blues
- Blues Rock



“King Of The Slide Guitar” – Elmore James (Capricorn 9 42006-2)

This two CD set, 50 cuts in all, captures the all the frantic emotionalism of James’ slide guitar and voice. There is a nerve-twisting pace to many of these cuts, yet some of the tunes wrench sheer misery and longing at every turn. The vocals cry out, and then will tenderly yearn, but in a manner that begs questions as to whether there is any more emphatic anxiety James can exhibit. His slide guitar work oftentimes echoes his vocals, utilizing the call-and-response style of early rural blues to a maximum urban benefit. Frenzied, shouting, and emotive at the same time, James carried the demonstrative qualities of the blues to new heights. On CD.

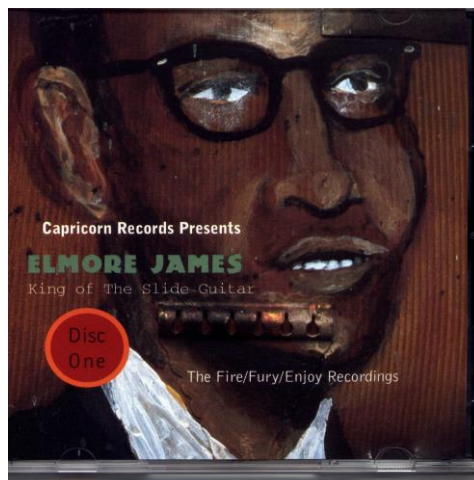
Song Titles

CD #1

- The Sky Is Crying
- Baby Please Set A Date
- Held My Baby Last Night
- Dust My Broom
- Bobby’s Rock
- Rollin’ And Tumblin’
- Done Somebody Wrong
- Something Inside Me
- I’m Worried
- Fine Little Mama
- I Need You
- Early One Morning
- I Can’t Stop Loving You
- Strange Angel
- She Done Moved
- My Baby’s Gone
- Anna Lee
- (My Bleeding Heart)
- Standing At The Crossroads
- One Way Out
- My Kind Of Woman
- Person To Person
- Find My Kind Of Woman (*previously unreleased*)
- Find My Kind Of Woman
- So Unkind

CD #2

- Got To Move
- Shake Your Moneymaker
- Look On Yonders Wall
- Sunnyland Train
- Mean Mistreatin’ Mama
- Go Back Home Again
- You Know You’re Wrong
- You Know You Done Me Wrong
- I’ve Got A Right To Love My Baby
- Everyday I Have The Blues
- Dust My Broom
- It Hurts Me Too
- Talk To Me Baby
- Can’t Stop Lovin’ My Baby
- She’s Got To Go
- Hand In Hand
- Pickin’ The Blues
- Twelve Year Old Boy
- I Believe
- I Gotta Go Now
- Up Jumped Elmore
- Make My Dreams Come True
- Back In Mississippi
- Blacksnake Blues



“The Best Of B.B. King, Volume 1” – B.B. King (Flair 2-91691)

B.B. King remains the most visible and widest known blues performer ever; due in large part to his hugely popular and remembered 1970 crossover hit “The Thrill Is Gone”. Until this song hit the charts, blues remained primarily a musical form recognized and appreciated, on a whole, by blacks and pockets of young white enthusiasts. B.B. brought the blues, via this song, into the living rooms of households all over the world. B.B.’s sound relies on highly simplistic, yet tremendously effective single-string runs. There can be a swinging quality to King’s up-tempo numbers, and a mournful, tortured sense on his more serious tunes. His guitar solos, in essence, became extensions of his vocals. When one listens to B.B.’s work, it could be said that there are times when the arrangements flow so well and effortlessly, that they seem to be polished. But just when that feeling may be rearing its head on the listener, one is captured by just how meticulous and succinct the sentiment of the song is being conveyed. In short, his works are pure and simple, yet amazingly successful. King’s voice can exhibit tension on the more downbeat tunes, and wildly rejoice on the upbeat numbers. These original R.P.M., Modern, and Kent sides are some of his finest works, and date from the 1950s. There are swinging horns, strong vocals, and a delicate interplay always, lending this collection a striking vitality. One aside, “Beautician Blues” is nearly as perfect a blues tune that can be fit into a two-minute format. On CD.

Song Titles

- You Upset Me Baby
- Every Day (I Have The Blues)
- 5 Long Years
- Sweet Little Angel
- Beautician Blues
- Dust My Broom
- Three O’Clock Blues
- Aint That Just Like A Woman
- I’m King
- Sweet Sixteen
- A Whole Lot Of Lovin’
- Mean Ole Frisco
- Please Accept My Love
- Going Down Slow
- Blues For Me
- You Don’t Know
- Early Every Morning
- Blues At Sunrise
- Please Love Me



“Cobra Recordings” – Otis Rush (Paula PCD01)

In the late 1950s, a trio of hotshot guitarists emerged from Chicago’s West Side, whose ringing, urgent, soulful playing forever altered blues guitar. Along with Buddy Guy and Magic Sam, Otis Rush transformed the urban blues to a limit of emotional textures. His vocals are lamenting discourse on the human condition, and his intricate picking and throbbing chord expressions allow his music to writhe in melodic torment. This is not to say that Rush cannot rejoice, in fact, his dexterity allows him to do so quite well. But his great yearning pleas, and dark, introspective guitar solos, make his somber numbers art of the highest order. In short, Rush’s music is foreboding and electrifying, passionate and personal, and a vital link in the resurrection of the blues’ direction during the late 1950s. These recordings for the independent Cobra label bear this out. On CD.

Song Titles

- Double Trouble
- Jump Sister Bessie
- Checking On My Baby
- Sit Down
- Love That Woman
- My Baby Is A Good ‘Un
- If You Were Mine
- All Your Love
- It Takes Time
- Violent Love
- I Can’t Quit You Baby
- Little Red Rooster
- My Love Will Never Die
- Groaning The Blues
- Three Times A Fool
- She’s A Good ‘Un
- Keep On Loving Me Baby
- I Can’t Quit You Baby
- Double Trouble
- She’s A Good ‘Un

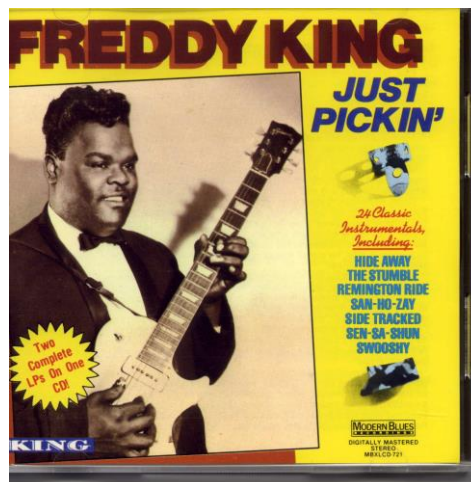


“Just Pickin’” – Freddy King (Modern Blues MBXLCD-721)

This collection of 24 instrumentals, by the man nicknamed “The Texas Cannonball”, originally done for the Cincinnati-based King label in the early 1960s, influenced a generation of guitar players, including such modern day artists as Eric Clapton and Stevie Ray Vaughan. Freddy’s sheer physical presence was intimidating enough, but the strength and forcefulness of his guitar abilities pushed forward the heavy-handed guitar style of slightly earlier pioneers like Otis Rush and Buddy. In fact, it could be argued that King helped set the table for the fusion of styles into a new meld called blues-rock. Freddy’s guitar work was scorching and hard-hitting, making him one of the originators of the in-your-face guitar practitioners, the ranks of which in rock music would swell due to his influence. On CD.

Song Titles

- Hide Away
- Butterscotch
- Sen-Sa-Shun
- Side Tracked
- The Stumble
- Wash Out
- San-Ho-Zay
- Just Pickin’
- Heads Up
- In The Open
- Out Front
- Swooshy
- Manhole
- Freeway 75
- Low Tide
- The Sad Nite Owl
- Funnybone
- Nickelplated
- King-A-Ling
- Surf Monkey
- Freddy’s Midnite Dream
- Fish Fare
- Cloud Sailin’
- Remington Ride

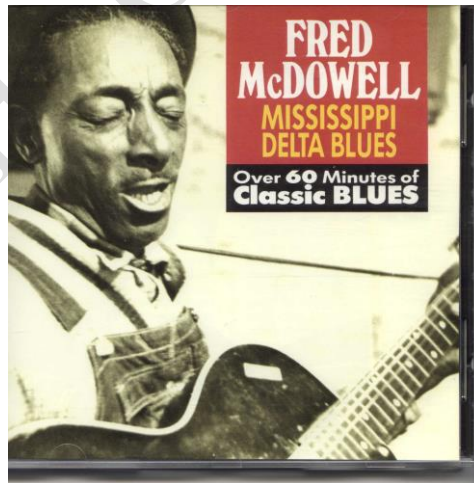


“Mississippi Delta Blues” – Fred McDowell (Arhoolie CD 304)

Recorded in 1964 and 1965 during the peak of the blues revival, these vital cuts were recorded by Chris Strachwitz, owner of Arhoolie Records, during a field trip to Fred’s home area of Como, Mississippi. The result was to catch a throwback to the old Delta style of rough-hewn, declamatory vocals and bottleneck guitar at the peak of his powers. There is an unbelievable level of intensity and emotion captured here. His raw vocals served as an ideal counterpoint to his dynamic slide guitar efforts. Fred had an immense influence on rock groups like the Rolling Stones and individual artists such as Bonnie Raitt. On CD.

Song Titles

- Write Me A Few Lines
- Louise
- I Heard Somebody Call
- 61 Highway
- Mama Don’t Allow
- Kokomo Blues
- Fred’s Worried Life Blues
- You Gonna Be Sorry
- Shake ‘Em On Down
- My Trouble Blues
- Black Minnie
- That’s Alright
- When I Lay My Burden Down
- Ain’t Gonna Be Bad No Mo’
- Do My Baby Ever Think Of Me
- Brooks Run Into The Ocean (*vocal by Eli Green*)
- Bull Dog Blues (*vocal by Eli Green*)
- Frisco Line
- You Gotta Move

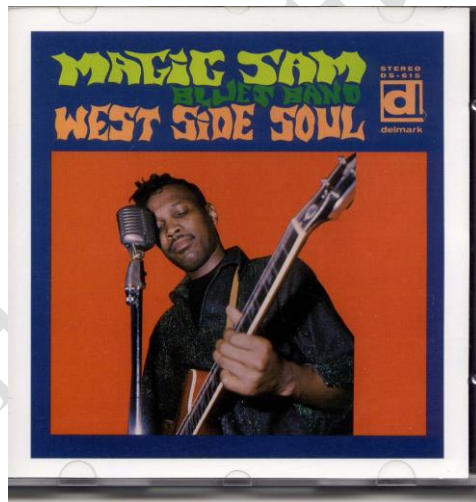


“West Side Soul” – Magic Sam Blues Band (Delmark DD-615)

Again, along with Otis Rush and Buddy Guy, Sam emerged out of the west side of Chicago and helped fashion the second generation of post-World War II Chicago blues guitar into a more modern vein, with stinging solos and tough, confident lead and rhythm work. Sam’s vocals were emotive and affecting, the perfect foil to his skipping, snapping style of picking. His untimely death at age 32 stifled a very promising career, as his appearance at the 1969 Ann Arbor Blues Festival hinted at the strong interest in, and potential crossover of, his many talents. On CD.

Song Titles

- That’s All I Need
- I Need You So Bad
- I Feel So Good (I Wanna Boogie)
- All Of Your Love
- I Don’t Want No Woman
- Sweet Home Chicago
- I Found A New Love
- Every Night And Every Day
- Lookin’ Good
- My Love Will Never Die
- Mama, Mama-Talk To Your Daughter For Me
- I Don’t Want No Woman (*alternate*)



“A Man & The Blues” – Buddy Guy (Vanguard VMD-79272)

Wailing, frenetic, and anxious are three words that describe Buddy’s guitar histrionics, and no doubt there are dozens more. When combined with his gospel-influenced voice that wrings every ounce of emotion out of a lyric, Guy has created a turbulent personal style that has influenced modern artists such as Jimi Hendrix. Paradoxically, Guy also is amazing in his ability to slow things way down, and bring the greatest degree of emotion and heartfelt sincerity from a spartan number of guitar notes and slow, sensuous, world-weary vocal inflections. These mid-1960s cuts were captured at the peak of cohesiveness with Guy’s working band at the time, full of power, confidence, and dexterity. On CD.

Song Titles

- A Man And The Blues
- I Can’t Quit The Blues
- Money (That’s What I Want)
- One Room Country Shack
- Mary Had A Little Lamb
- Just Playing My Axe
- Sweet Little Angel
- Worry, Worry
- Jam On A Monday Morning

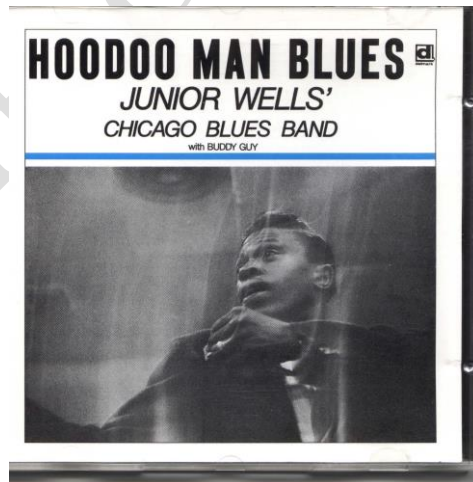


“Hoodoo Man Blues” – Junior Wells (Delmark DD-612)

Until his death just a few years ago, Junior Wells remained the elder statesman of the Chicago blues harmonica players, continuing to hold court on the local, national, and international blues scene, injecting his audiences with the same hybrid of pure Chicago blues and urban, uptown funk. Having apprenticed in the bands of Muddy Waters and The Aces, a band that included the great Myers brothers (Louis and Dave) and Fred Below, Junior committed himself throughout his career to remaining true to blues traditions, while never losing sight of the necessity to grab and hold an audience. Certainly, his longtime association with Chicago guitar legend Buddy Guy also nurtured his fervent desire to always leave the crowd wanting more. This collection is essential because it was the first blues album to record an actual working blues band, a cohesive unit built on countless one-nighters. Junior is confident and soulful in his vocal duties, and his harmonica work blisters all in its path. Whether a slow blues, a swinging up tempo number, or an instrumental, Junior demonstrates his abilities with swaggering self-assurance and poise. On CD.

Song Titles

- Snatch It Back And Hold It
- Ships On The Ocean
- Good Morning Schoolgirl
- Hound Dog
- In The Wee Hours
- Hey Lawdy Mama
- Hoodoo Man Blues
- Early In The Morning
- We're Ready
- You Don't Love Me Baby
- Chitlin Con Carne
- Yonder Wall
- Hoodoo Man Blues (*alternate*)
- Chitlin Con Carne (*alternate*)

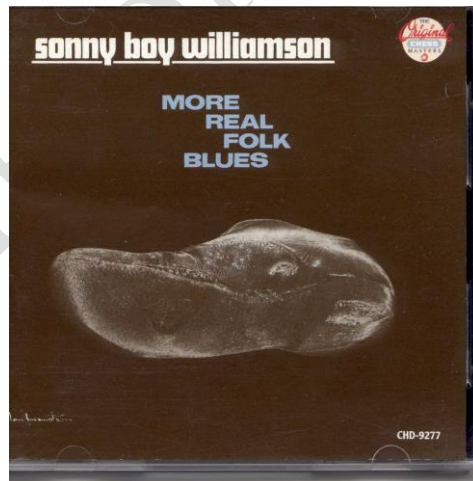


“More Real Folk Blues” – Sonny Boy Williamson II (Rice Miller) (MCA CHD-9277)

When do the voice and harmonica become one? Right here in this collection, as is proven by Sonny Boy II. Having taken his name from John Lee Williamson (Sonny Boy Williamson I), the groundbreaking Chicago harmonica player and singer of the 1940s, Sonny Boy II obviously tried to cash-in on the notoriety of his earlier peer. However, there was absolutely no need for such emulation, as Sonny Boy II expertly utilized his gravely vocal inflections and world-weary tales to present a picture of the state of the human condition that can only be described as purely accurate, given his documented tales of travel and rambling. This ability to communicate his life’s meanderings is triumphantly bolstered by his capacity to meld the voice and harmonica into one unit, utilizing each as a complement to the other, in whatever order the subject matter dictates. His orchestrations highlight the responsive echoes of each talent upon the other, and his uncanny ability to coin a phrase, create symbolism, and write poignant songs of the frailties of human being make his compositions and performances art of the highest order. On CD.

Song Titles

- Help Me
- Bye Bye Bird
- Nine Below Zero
- The Hunt
- Stop Right Now
- She’s My Baby
- The Goat
- Decoration Day
- Trying To Get Back On My Feet
- My Younger Days
- Close To Me
- Somebody Help Me



“The Best Of Jimmy Reed” – Jimmy Reed (Crescendo 2-0006)

Using the word “simple” when describing the Jimmy Reed sound is, at once, both wholly accurate, and yet a grave disservice. Reed’s plodding sense of guitar phrasing, sly, lazy, “mush mouth” vocals, and basic rack harmonica playing somehow fold together to create one of the blues’ most distinctive and recognizable sounds. Reed’s catalog is full of blues standards, and it is a testament to his uncanny ability to turn a musical phrase that his influence on legions of current day blues artists exists. There is truly a paradoxical intricacy in Reed’s unadorned approach that endures to this day. On CD.

Song Titles

- High And Lonesome
- Boogie In The Dark
- You Don’t Have To Go
- Take Out Some Insurance
- Ain’t That Lovin’ You Baby
- You Got Me Dizzy
- Down In Virginia
- Honest I Do
- Found Love
- Goin’ To New York
- Baby What You Want Me To Do
- I Ain’t Got You
- Big Boss Man
- Tell The World I Do
- Bright Lights, Big City
- Aw Shucks Hush Your Mouth
- Laughin’ At The Blues
- Shame, Shame, Shame
- Baby What’s Wrong
- I’m Goin’ Upside Your Head



“Pity The Fool/The Duke Recordings, Volume 1” – Bobby Bland (MCAD2-10665)

This two CD set, all 44 songs, presents the silken vocal work of a man whose style paved the way for every blues crooner since. Tales just drip of raw passion, and Bland, whose taken nickname is “Blue”, knows how to convey the yearning, indignation, or whatever human condition is the subject of the tune in such a way as to let the listener know he understands fully what the song says uniquely to them. Bland’s sound is an assimilation of gospel, rhythm and blues, and soul, always presented with the utmost care as to the instrumental arrangement. Bland can easily shift gears between a falsetto cry and a guttural moan or growl within a blink of an eye, and it is this grasp on the nuances of the strength of the sung word that has endeared him to audiences worldwide. On CD.

Song Titles

CD #1

- I.O.U. Blues
- Lovin’ Blues
- No Blow No Show
- Wise Man’s Blues
- Army Blues
- It’s My Life Baby
- Lost Lovers Blues
- Honey Bee
- Time Out
- You Or None (*alternate*)
- A Million Miles From Nowhere
- You or None
- I Woke Up Screaming
- I Can’t Put You Down Baby
- You’ve Got Bad Intentions
- I Don’t Believe
- I Learned My Lesson
- Don’t Want No Woman
- I Smell Trouble
- Sometime Tomorrow
- Farther Up The Road

CD #2

- Bobby’s Blues
- Farther up The Road
- Teach Me (How To Love You)

- Loan Me A Helping Hand
- You Got Me (Where You Want Me)
- Last Night
- Little Boy Blues
- I Lost Sight Of The World (*LP version*)
- You Did Me Wrong
- I Lost Sight Of The World (*single version*)
- I’m Not Ashamed
- Wishing Well
- Is It Real?
- That’s Why
- Hold Me Tenderly
- Someday
- I’ll Take Care Of You
- Cry, Cry, Cry
- Lead Me On
- I’ve Been Wrong So Long
- I Pity The Fool
- Close To You
- Two Steps From The Blues
- Don’t Cry No More



“King Of The Blues” – Freddie King (EMI/Shelter E2 34973)

Earlier this discography touched upon Freddie King’s amazing collection of mid 1960s instrumentals recorded for the Cincinnati-based King label, and their tremendous influence on countless guitarists. Here is a collection dating from 1971 and 1972 that not only showcases his amazing guitar dexterity and fury, but also his assured, forceful, and fiery vocals. King’s vocals were burning and vibrant in their approach, and the perfect foil to his striking, powerful guitar capabilities. As vital as King’s early instrumentals were in the compelling forces on a generation of musicians, when combined with his affirming vocals, and their subsequent further influence, makes his second inclusion here necessary. On CD.

Song Titles

CD #1

- Same Old Blues
- Dust My Broom
- Worried Life Blues
- Five Long Years
- Key To The Highway
- Going Down
- Living On The Highway
- Walking By Myself
- Tore Down
- Palace Of The King
- Lowdown In Lodi
- Reconsider Baby
- Big Legged Woman
- Me And My Guitar
- I’d Rather Be Blind
- Can’t Trust Your Neighbor
- You Was Wrong
- How Many More Years

CD #2

- Woman Across The River
- Hoochie Coochie Man
- Danger Zone
- Boogie Man
- Leave My Woman Alone
- Just A Little Bit
- Yonder Wall
- Help Me Through The Day
- I’m Ready
- Trouble In Mind
- You Don’t Have To Go
- Please Send Me Someone To Love
- Gimme Some Lovin’
- Love Her With A Felling
- Boogie Fuck (*previously unreleased*)
- It Hurts Me Too (*previously unreleased*)
- Something You Got (*previously unreleased*)
- Ain’t No Big Deal On You (*previously unreleased*)
- I Just Want To Make Love To You (*previously unreleased*)
- Hide Away (*previously unreleased*)



“Beware Of The Dog!” – Hound Dog Taylor & The Houserockers (Alligator ALCD 4707)

Bruce Iglauer, owner of Alligator Records, often tells the story that the reason he quit his clerk job at Chicago’s famed Jazz Record Mart, was to start his own blues record label whose sole purpose was to record Hound Dog Taylor & The Houserockers. This raucous “live” set released in 1976 captures all of Hound Dog’s rough guitar and vocal stylistic virtues. He was an enthralling slide guitarist, whose style most closely mirrored Elmore James. There was a potency and roughness to Taylor’s slashing guitar work, but for all the clunker notes and intense volume, the emotive enthusiasm of his style of blues won legions of fans when he made his debut to a larger audience in the early 1970s. Noted for playing cheap guitars that further made his guitar tonal qualities suspect, this practice only enhanced the rough, insistent core that made his music seem honestly authentic. On CD.

Song Titles

- Give Me Back My Wig
- The Sun Is Shining
- Kitchen Sink Boogie
- Dust My Broom
- Comin’ Around The Mountain
- Let’s Get Funky
- Rock Me
- It’s Allright
- Freddie’s Boogie

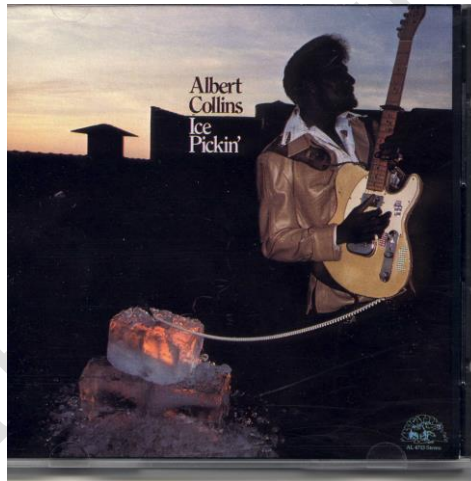


“Ice Pickin’” – Albert Collins (Alligator ALCD 4713)

The sting of his Fender Telecaster lives mightily on this, Collins’ first Alligator Records collection, with the icy froth of Collins’ style searing the listener, and tearing a hole into all that it passes by and through. Collins’ guitar tone was high on the treble, eliciting a ripping quality upon the auditory senses. Collins was famous for the use of intense, stinging single note outbursts, bending the strings ever so slightly at the end of a sustain that seemed to bleed the listener of every ounce of emotion, often producing shouts of wild encouragement from audiences predicated upon aural pandemonium. Simply, his percussive guitar picking and sinewy, tamped solos produced an icy effect, leading to his signature sound that came to be known as his imprint. Collins vocal abilities were often overlooked on his earlier recordings, or absent entirely in favor of instrumentals, but he breaks out on this collection with assured, confident singing. On CD.

Song Titles

- Honey Hush! (Talking Woman Blues)
- When The Welfare Turns Its Back On You
- Ice Pick
- Cold, Cold Feeling
- Too Tired
- Master Charge
- Conversation With Collins
- Avalanche



“Midnight Son” – Son Seals (Alligator ALCD 4708)

Seals’ second album for the Alligator Records label includes a rich use of tough, blaring horns that only serves to augment his dynamic, unrelenting, vicious urban blues guitar sound. Seals was just coming off the success of his first Alligator Records release, a collection that featured a more pared down sound, devoid of the horns found here. It was a straight-ahead blues collection, in retrospect. Seals’ vocals seem to cry out with anguish, and drip of urban inequities and tribulations, all delivered with a full-throated flare. His piercing style is immediately recognizable, his consistent output of quality work has made him a fan and critic favorite. On CD.

Song Titles

- I Believe
- No, No Baby
- Four Full Seasons Of Love
- Telephone Angel
- Don’t Bother Me
- On My Knees
- Don’t Fool With My Baby
- Strung Out Woman
- Going Back Home

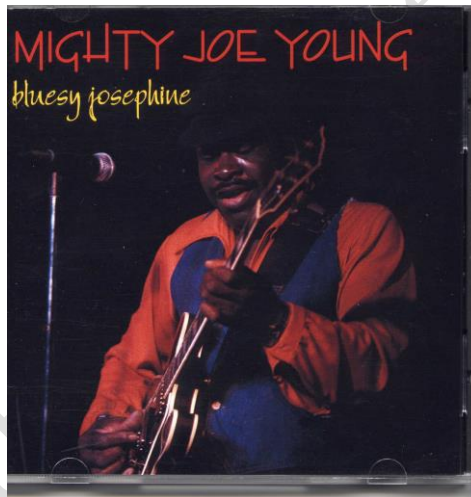


“Bluesy Josephine” – Mighty Joe Young (Evidence ECD-26023-2)

This collection is a re-release of a 1976 set recorded in France. These seven songs display the passion and depth of Joe’s silky, fluid, yet commanding guitar work. His poised, proud vocals always hit the mark emotionally, and there is tightness to these recordings that supremely capture Joe as he was often heard at one of his sets at the old Wise Fools Pub on Chicago’s north side, a venue where he would jam with unabashed abandon. Young’s work comes across as something of a paradox, as it seems to simultaneously appear subtle and weighty. Perhaps that is why so many fans and critics have found his work endearing, in that that contradiction highlights his ability to seamlessly command diverging musical dynamics and produce such an appealing whole. On CD.

Song Titles

- Teasing The Blues
- Five Long Years
- Sweet Home Chicago
- Wisefool Express
- Takes Money
- Fool’s Advice
- Need A Friend



“Full Spectrum Blues” – Various Artists (Star Sounds SS3711-2)

This collection, all 65 tunes, highlighting rural, piano/boogie woogie, classical vaudeville, and urban blues, provides a little something for everybody. A very good argument could be made that this offering provides the blues novice with a thorough jumping-off point into the music, and that’s true. However, it is varied enough, and contains sufficient obscure cuts to make it of significant value to even the serious collector. The compilers of this collection did a very good job on enhancing the sound of the older selections, and a 14 page booklet provides interesting artist biographical information. On CD.

Song Titles

Space constraints prohibit the listing of all titles. Instead, the following individual disc information conveys the artists represented on each respective CD.

CD One

Charley Patton, Henry Thomas, Papa Charlie Jackson, Frank Stokes, Blind Blake, Mississippi Sheiks, Blind Lemon Jefferson, Son House, Blind Willie Johnson, Cannon’s Jug Stompers, Robert Johnson, Blind Willie McTell, Bukka White, Big Joe Williams, Blind Boy Fuller & Sonny Terry, Tommy McClennan.

CD Two

Little Brother Montgomery, Jimmy Blythe & Buddy Burton, Pine Top Smith, Leroy Carr with Scrapper Blackwell, Cripple Clarence Lofton, Jimmy Yancey, Meade Lux Lewis, Bill Gaither, Roosevelt Sykes, Curtis Jones, Peetie Wheatstraw, Walter Davis, Pete Johnson, Big Maceo, Memphis Slim, Albert Ammons.

CD Three

Ma Rainey, Bessie Smith, Mamie Smith, Alberta Hunter, Ida Cox, Butterbeans & Susie, Rosa Henderson, Bertha Hill, Clara Smith, Lucille Hegamin, Sara Martin, Coot Grant & Sox Wilson, Viola McCoy, Sippie Wallace, Lizzie Miles, Victoria Spivey.

CD Four

Washboard Sam, Tampa Red, Bumble Bee Slim, Memphis Minnie, Ollie Shepard, Yas Yas Girl, Jimmie Gordon, Big Bill Broonzy, Lil Green, Big Joe Turner, Trixie Smith, Georgia White, Doctor Clayton, Harlem Hamfats, Sonny Boy Williamson, Jimmy Rushing, Billie Holiday.

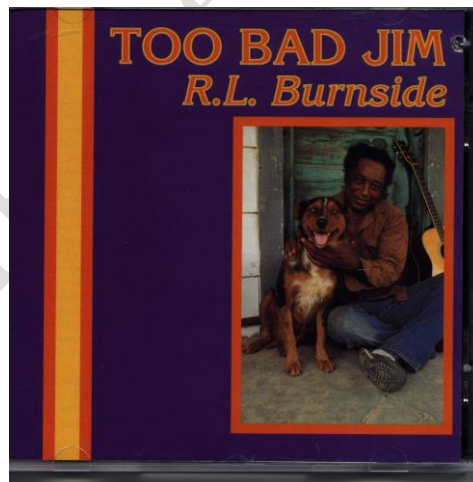


“Too Bad Jim” – R.L. Burnside (Fat Possum FP1005)

The history of the blues is complete with the vital link of musicians from Mississippi, both early rural and post World War II artists, who secured the region as one of the most crucial in the formation and maturation of the blues. However, as the music was refined in the urban centers, Mississippi was almost put out of mind as a continuing hotbed of talent, both younger, and still, teeming with veteran musicians steeped in the tradition of the region’s contributions to the music. People like Junior Kimbrough and Jay Owens continued to thrive there, along with R.L. Burnside, one of the surviving members of this hallowed club. R.L.’s music retains the relentless droning quality and beat that is at the core of Mississippi northern hill country blues, a form of the music not for the faint of heart. It is a form of the blues designed to provide a background in the noisy, hot, sweaty environments of the juke joints and house parties of the area, fashioned to be loud, transcendent, and edgy in its structure. These clubs are not palaces of comfort and amenities, and the songs presented tell the tales of the hard life of the southern Negro. R.L.’s guitar sound is percussive, and his vocals seep with world-weariness and desperation. On CD.

Song Titles

- Shake ‘Em On Down
- When My First Wife Left Me
- Short-Haired Woman
- Old Black Mattie
- Fireman Ring The Bell
- Peaches
- Miss Glory B
- .44 Pistol
- Death Bell Blues
- Goin’ Down South



“Long Way To Ol’ Miss” – Willie Kent (Delmark DE-696)

There is not as emotive a singer today in the blues as bassist/bandleader Willie Kent. He is a throwback to a time when vocals were delivered with a passionate ferocity, ala Muddy Waters, and on this count, Kent succeeds. It is highly unusual for a bass player to be the front man in a blues assemblage, but Kent’s knack of surrounding himself with some of the finest Chicago blues talent has gained him an international, national, and local following as an act worthy on high praise. Kent’s focus and concentration has always been on band dynamics, and this type of approach allows everyone in the band to step forward and demonstrate their abilities. Kent’s bass playing is powerful and full-bodied, and when coupled with his declamatory, formidable vocals, lets him present the blues with a conviction harkening back four or five decades. It is often said that rarely is a Willie Kent performance or recording disappointing, and this collection is no exception, with confident musicianship and vocals abounding. On CD.

Song Titles

- Long Way To Ol’ Miss
- Blues In My Bedroom
- Dirty Works
- It Ain’t Right
- Ain’t Got Long To Stay
- My Friend
- Don’t Know Much About Love
- Extension 309
- All My Life
- Ain’t No Love In Your Heart
- Don’t Drive Me Away
- Black Night
- What You Doin’ To Me

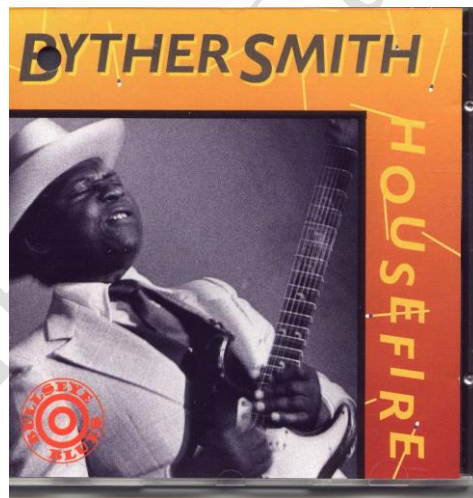


“Housefire” – Byther Smith (Bullseye Blues CD BB 9503)

The one-time guitar legend-in-residence at the famed Teresa’s nightclub in Chicago, Smith presents here a spellbinding mix of truly current day, personal, and fiery compositions. Contemporary lyrics, guitar patterns, and textured, varied tales on themes of money, love, individual plights, and triumphs proliferate this collection. Smith has endured to his acute desire to work a long time day job and rear his children and nurture his family life, thus avoiding the trappings of the nightlife. As such, with his considerable, uncanny ability to combine consistently strong musical phrasing with lyrics built on analogies of the highest order, Smith delivers a blues song in a way that speaks to the human condition with a fresh, intensely captivating manner. Smith’s guitar work is burning in its power, and when joined with his acidic vocal qualities, often laced with piercing shouts, renders his modern blues unmistakably unique and a model for all blues players and fans alike. On CD.

Song Titles

- Money Tree
- Live On And Sing The Blues
- Martha Dear
- Look All Around You
- The Man Wants Me Dead
- Knockdown
- Wait And See
- Love Me Like I Love You
- Here I Am

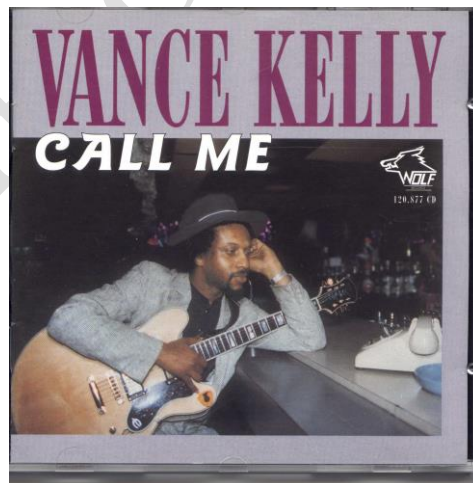


“Call Me” – Vance Kelly (Wolf 120.877 CD)

During a typical set of blues in one of the deep south side Chicago blues clubs, one is just as liable to hear works by soul artists like Tyrone Davis, Sam and Dave, or McKinley Mitchell. Perhaps the set of music will include the work of the silky-smooth blues styles of artist like Bobby Bland or Johnny Taylor. Then again, the night may include renderings of early contemporary blues pioneers like Junior Parker. Mix in some Muddy Waters and Howlin’ Wolf, and a good measure of original contemporary blues, and you have the ingredients of a typical Vance Kelly show. But make no mistake, Kelly is not imitator just going through the motions and making a living on the work of others. Rather, he is, at one time, respectful and reverent, but also risky and groundbreaking. He can work a crowd with a discriminating sense of its composition, hence, his necessary ability to provide what the mood dictates. His guitar work is astounding in its flexibility and mastery of a breadth of styles, yet personalized with his subtle nuances. His vocals drip with sinewy emotion, and his obvious dedication to band interaction and assimilation makes Kelly a young lion of the blues with the potential to be a torchbearer who could carry the music well into the new millennium. On CD.

Song Titles

- Doing My Own Thang
- Wall To Wall
- Hurt So Bad
- Woman In Every Town
- That’s The Way Love Is
- Somebody As Good As You
- In Of The Rainbow
- Use Me Right
- She Ain’t Good Looking
- Drivein Wheel
- Call Me
- Dog On A Chain



“911 Blues” – Johnny B. Moore (Wolf 120.873 CD)

This west side Chicago blues man came from the ranks of one of Willie Kent’s best band assemblages and has firmly established himself as a modern blues master. Moore’s guitar style owes deep debts of gratitude to Magic Sam and Muddy Waters. He is never one to overplay the instrument; rather, he relies on subtle shades of texturing and volume to present his work. Additionally, Moore is truly dedicated to making acoustic guitar work parts of both his live shows and studio work, paying homage to blues pioneers like Robert Wilkins, Lightning Hopkins, and Fred McDowell. This versatility and humility toward the roots of the blues has made Moore a favorite around the world, recognizing him as a true student of the music. His vocals are laced with a world-weary quality that makes their authenticity not open to suspicion. He learned his early vocal lessons in gospel music as a child, and his ability to reach back for the necessary emotive level allows him to be sincerely received during performance and on recording. Moore is an energetic performer who works countless club dates, and this schedule has allowed him to refine and tighten his art to a fine quality. Like Vance Kelly, Moore is a young lion of the blues with the potential to be a torchbearer who could carry the music well into the new millennium. On CD.

Song Titles

- Lookin’ Good
- Black Coffee Drinkin’ Woman
- I’m Goin’ Home To See My Baby
- Why Ya Wanna Do Me Like That
- Kiss You In The Morning
- Race Track Blues
- Why Don’t You Be My Mama
- Candy Kitchen Blues
- Kokomo Me Baby
- 911 Blues
- She’s A Mean Woman
- Mean Ol’ Frisco
- That’s No Way To Get Along

