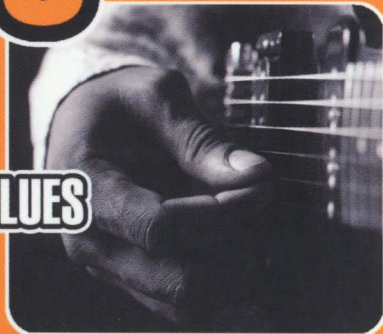
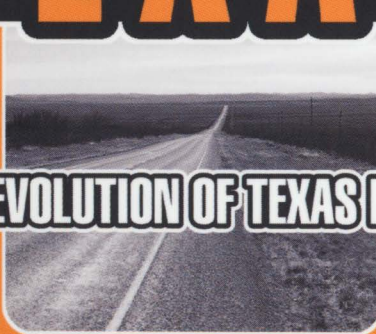
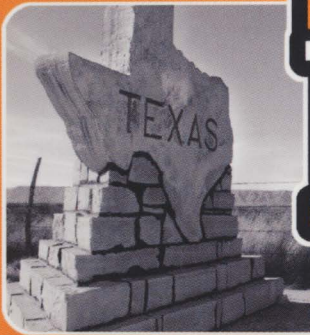




LET ME TELL YOU ABOUT
THE BLUES
TEXAS



THE EVOLUTION OF TEXAS BLUES

DISC 1

01. BLIND LEMON JEFFERSON
JACK O'DIAMOND BLUES
02. HENRY 'RAGTIME' THOMAS
JOHN HENRY
03. BLIND WILLIE JOHNSON
IT'S NOBODY'S FAULT
BUT MINE
04. COLEY JONES
TRAVELING MAN
05. WASHINGTON PHILLIPS
DENOMINATION BLUES PT 1
06. BESSIE TUCKER
PENITENTIARY
07. FRENCHY'S STRING BAND
TEXAS AND PACIFIC BLUES
08. TEXAS TOMMY
TRINITY RIVER BOTTOM BLUES
09. HATTIE BURLESON
JIM NAPPY
10. RAMBLIN' THOMAS
HARD DALLAS BLUES
11. WILLIE REED
TEXAS BLUES
12. BOBBIE CADILLAC
CARBOLIC ACID BLUES
13. OTIS HARRIS
YOU'LL LIKE MY LOVING
14. SAMMY HILL
CRYIN' FOR YOU BLUES
15. WILLIAM MCCOY
CENTRAL TRACKS BLUES
16. TEXAS ALEXANDER
NO MORE WOMEN BLUES
17. LONNIE JOHNSON
BROKEN LEVEE BLUES
18. JESSE 'BABY FACE' THOMAS
BLUE GOOSE BLUES
19. TEXAS BILL DAY
BURN THE TRESTLE DOWN
20. WHISTLIN' ALEX MOORE
BLUE BLOOMER BLUES
21. OAK CLIFF T-BONE
WICHITA FALLS BLUES
22. LITTLE HAT JONES
KENTUCKY BLUES
23. GENE CAMPBELL
DOGGONE MEAN BLUES
24. EDDIE & OSCAR
NOK-EM-ALL
25. WALTER DAVIS
BLUE GHOST BLUES

DISC 2

01. MISSISSIPPI SHEIKS
SALES TAX
02. BO CARTER
BACKACHE BLUES
03. JOE PULLUM
CWA BLUES
04. BERNICE EDWARDS
BUTCHER SHOP BLUES
05. DALLAS JAMBOREE JUG BAND
ELM STREET WOMAN BLUES
06. BLACK BOY SHINE
ICE PICK AND PISTOL
WOMAN BLUES
07. THE BLACK ACE
BLACK ACE
08. BLACK IVORY KING
THE FLYING CROW
09. ANDREW HOGG
KIND-HEARTED BLUES
10. ANDY BOY
EVIL BLUES
11. ROBERT JOHNSON
TRAVELING RIVERSIDE BLUES
12. BUDDY WOODS
DON'T SELL IT (DON'T GIVE
IT AWAY)
13. SMITH CASEY
EAST TEXAS RAG
14. LIGHTNIN' HOPKINS
SHORT HAired WOMAN
15. ROY BROWN
DEEP SEA DIVER
16. CHARLIE BRADIX
WEE WEE HOURS
17. LITTLE WILLIE LITTLEFIELD
LITTLE WILLIE'S BOOGIE
18. CLARENCE 'GATEMOUTH'
BROWN
19. LESTER WILLIAMS
WINTER TIME BLUES
20. MANNY NICHOLS
THROW A LITTLE BOOGIE
21. BEA JOHNSON
NO LETTER BLUES
22. JOHNNY BECK
YOU GOTTA LAY DOWN MAMA
23. LITTLE T-BONE
LOVE'S A GAMBLE
24. LONNIE LYONS
DOWN IN THE GROOVY
25. CLARENCE GARLOW
BON TON ROULA

DISC 3

01. JOE TURNER
ADAM BIT THE APPLE
02. ERNEST LEWIS
ROSA LEE
03. SMOKEY HOGG
YOU GOTTA GO
04. MR HONEY
WHY MAY YOUR REGULAR BE
05. TEXAS ALEXANDER
CROSSROADS
06. ROCKY THOMPSON
BULL CORN BLUES
07. SOLDIER BOY HOUSTON
DALLAS BE BOP BLUES
08. PEPPERMINT HARRIS
RAINING IN MY HEART
09. BETTYE JEAN WASHINGTON
WHY OH WHY (DID YOU LET ME GO)
10. WILLIE HOLIDAY
I'VE PLAYED THIS TOWN
11. HUBERT ROBINSON WITH WILLIE
JOHNSON, HIS PIANO & ORCHESTRA
GOT THE BOOGIE WOOGIE BLUES
12. JOE HOUSTON
YOUR LITTLE GIRL IS GONE
13. LIL' SON JACKSON
ROCKIN' AND ROLLIN'
14. L.C. WILLIAMS
I DON'T WANT NO WOMAN
15. ALEXANDER MOORE
IF I LOSE YOU WOMAN
16. THE SUGARMAN
SHE'S GONE WITH THE WIND
17. ZUZU BOLLIN
WHY DON'T YOU EAT WHERE
YOU SLEPT LAST NIGHT
18. MEMPHIS SLIM
SITTIN' AND THINKIN'
19. JIMMY MCCRACKLIN
SHE'S GONE
20. LOWELL FULSON
RECONSIDER BABY
21. EARL GILLIAM
WRONG DOING WOMAN
22. CLARENCE SAMUELS
CHICKEN HEARTED WOMAN
23. LIGHTNIN' HOPKINS
WALKIN' THE STREETS
24. FRANKIE LEE SIMS
WHAT WILL LUCY DO
25. MERCY BABY
MERCY'S BLUES
26. BIG MAMA THORNTON
JUST LIKE A DOG (BARKING
UP THE WRONG TREE)

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LET ME TELL YOU ABOUT
THE BLUES

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FANTASTIC
VOYAGE



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LET ME TELL YOU ABOUT
**THE BLUES
TEXAS**



LET ME TELL YOU ABOUT
**THE BLUES
TEXAS**

THE EVOLUTION OF TEXAS BLUES

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DISC ONE



LET ME TELL YOU ABOUT
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TEXAS**

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DISC TWO



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TEXAS**

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DISC THREE



FANTASTIC VOYAGE

THE EVOLUTION OF TEXAS BLUES

LET ME TELL YOU ABOUT THE BLUES TEXAS

3CD FVTD047

DISC 1

01. BLIND LEMON JEFFERSON JACK O'DIAMOND BLUES
02. HENRY 'RAGTIME' THOMAS JOHN HENRY
03. BLIND WILLIE JOHNSON IT'S NOBODY'S FAULT BUT MINE
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06. ROCKY THOMPSON BULL CORN BLUES
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19. JIMMY MCCRACKLIN SHE'S GONE
20. LOWELL FULSON RECONSIDER BABY
21. EARL GILLIAM WRONG DOING WOMAN
22. CLARENCE SAMUELS CHICKEN HEARTED WOMAN
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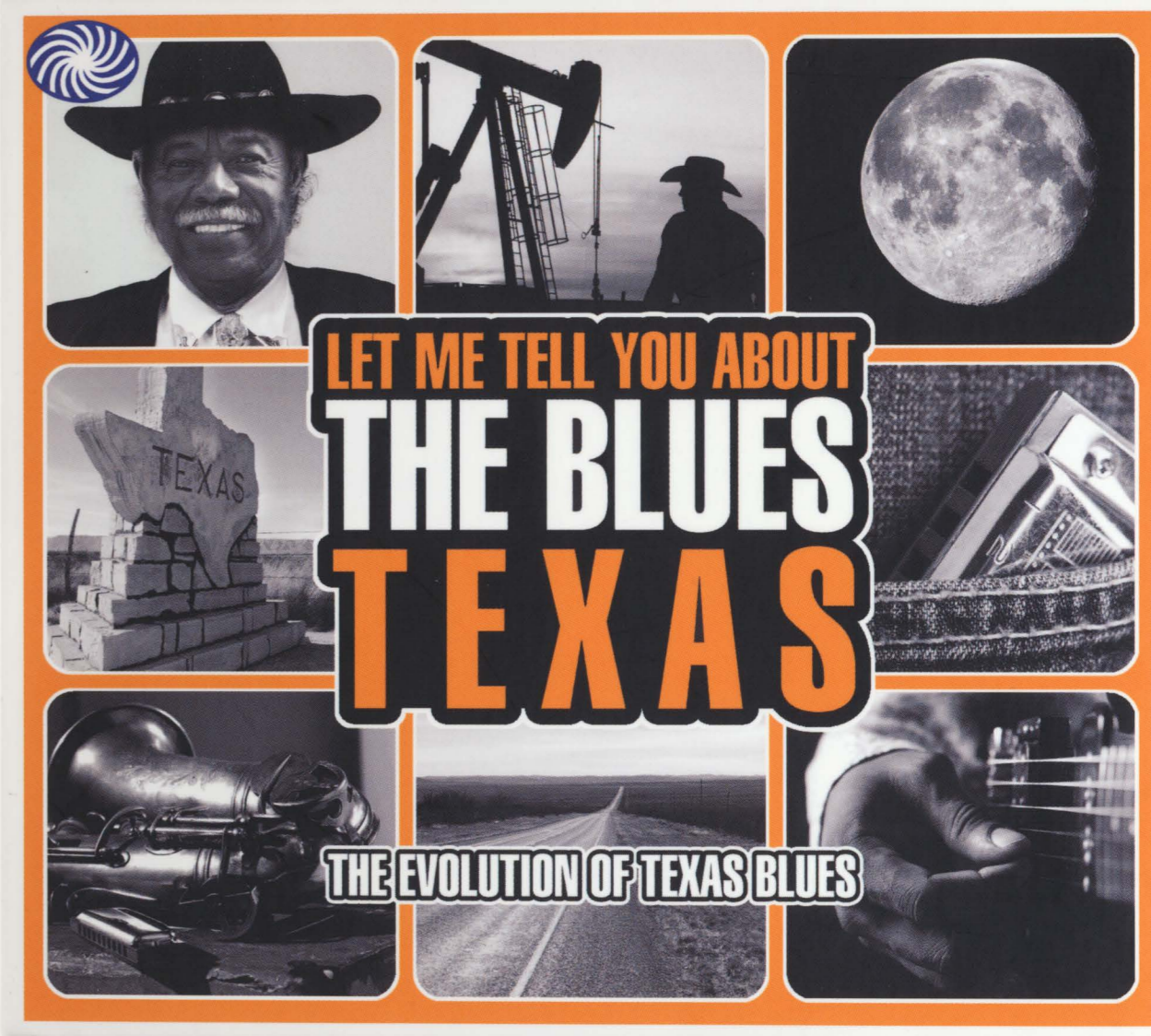
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FANTASTIC VOYAGE

LET ME TELL YOU ABOUT THE BLUES TEXAS

THE EVOLUTION OF TEXAS BLUES

3CD FVTD047



LET ME TELL YOU ABOUT THE BLUES TEXAS

THE EVOLUTION OF TEXAS BLUES

LET ME TELL YOU ABOUT THE BLUES

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DISC ONE

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DISC TWO

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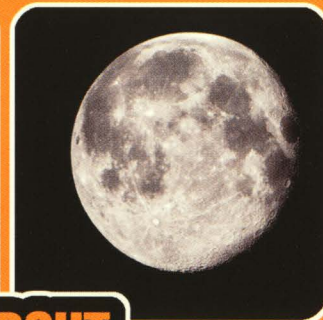
THE EVOLUTION OF TEXAS BLUES

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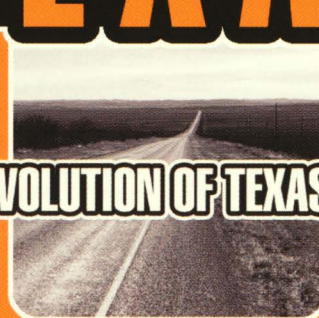
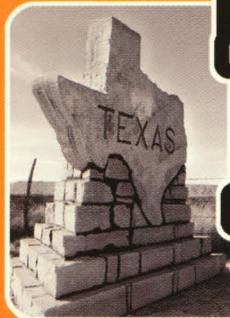
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DISC THREE



LET ME TELL YOU ABOUT
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THE EVOLUTION OF TEXAS BLUES

FANTASTIC
VOYAGE

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Blind Lemon Jefferson made his recording debut in the spring of 1926, singing, 'The blues come to Texas, loping like a mule'; for many, that in some way defined the nature of the Texas blues. His voice and guitar playing had a certain laconic distance to them, a stark simplicity that underlined the popular perception of Texans' temperament as being matter-of-fact, terse and to-the-point. Even though many of the earliest Texans to record, including Henry 'Ragtime' Thomas and Coley Jones, were medicine show songsters who thrived on verbose faster-paced material, over the years this simplicity of musical approach was perceived as prototypical of Texas bluesmen. It would be epitomised later in the records of Lightnin' Hopkins, who'd played alongside Jefferson as a youth and inherited his mantle as King Of The Texas Blues.

Jefferson's 'Jack O'Diamond Blues', cut in May 1926, is the only example of slide guitar he recorded, even though he reveals himself as an adept of the technique. He was known to have worked in the Shreveport area with Willard 'Ramblin' Thomas, heard here playing 'Hard Dallas Blues', and he may have learned the technique from him. Although Willard's younger brother Jesse made records ('Blue Goose Blues'), there was no familial connection with Henry 'Ragtime' Thomas, an older musician who was one of the few to play pan-pipes (also known as quills)

on record. His 'John Henry' is a personalised version, alternating verses and quill solos.

When he recorded as a soloist Coley Jones played guitar but as leader of the Dallas String Band, his instrument was the mandolin. 'Traveling Man' is a medicine show song, also known as 'Traveling Coon', which he sings in later verses, including one making reference to the sinking of the Titanic. It was a favourite topic for guitar evangelists like Blind Willie Johnson, whose 'It's Nobody's Fault But Mine' shows him singing in the false bass many of his contemporaries utilised. By contrast, Washington Phillips was notable for being the only musician, religious or otherwise, to play a zither-like instrument called a dulcicola, creating an ethereal background for 'Denomination Blues'.

Texas blues produced a number of striking female singers. Prime among them was Bessie Tucker, a primitive performer whose material, like 'Penitentiary', was often couched in the form of a field holler. Bobbie Cadillac and Texas Tommy performed in a more conventional manner, although Cadillac's 'Carbolic Acid Blues' uses particularly stark imagery. Whoever she was, in 'Trinity River Bottom Blues' Texas Tommy shows more promise than she was able to reveal at her only session. Hattie Burlison displayed the most rounded technique of her sisternity in 'Jim Nappy', a paean of praise to her

manfriend. Bernice Edwards continued the tradition into the 1930s with her 'Butcher Shop Blues', a catalogue of imaginative sexual metaphors.

There were no recording studios in Texas in the late 1920s. Record companies would send their field recording units to Dallas and Houston, who then recorded all manner of music, from Frenchy's String Band ('Texas And Pacific Blues') to bluesmen like Willie Reed ('Texas Blues'), Otis Harris ('You'll Like My Loving') and harmonica player William McCoy ('Central Tracks Blues'). Texas Alexander ('No More Women Blues') and his accompanist Lonnie Johnson ('Broken Levee Blues') recorded at a number of locations across America, including San Antonio. The Columbia field unit returned to Dallas in December 1929 to cut Texas Bill Day ('Burn The Trestle Down'), Whistlin' Alex Moore ('Blue Bloomer Blues') and a very young T-Bone Walker ('Wichita Falls Blues'), identified as Oak Cliff T-Bone.

Other artists who recorded on their way through Texas during the 1930s included Walter Davis ('Blue Ghost Blues'), the Mississippi Sheiks (the amusing 'Sales Tax'), Bo Carter ('Backache Blues') and Robert Johnson ('Traveling Riverside Blues'). But the strong traits that underpinned Texas blues began to become more apparent. There was a strong tradition of blues pianists that included Rob Cooper,

who accompanied Joe Pullum's 'CWA Blues', Black Boy Shine ('Ice Pick And Pistol Woman Blues'), Andy Boy ('Evil Blues') and Black Ivory King ('The Flying Crow'). In 'Don't Sell It (Don't Give It Away)', the Shreveport-based slide guitarist Oscar 'Buddy' Woods, backed by Kitty Gray and Her Wampus Cats, adopts another strong Texas musical tradition, Western Swing.

The postwar years saw dramatic developments in Texas blues and its popularity beyond the state boundaries. Initial interest was generated by way of Sam 'Lightnin' Hopkins, who became the embodiment of Houston blues in the same way that Detroit was John Lee Hooker's town. He'd recorded 'Short Haired Woman' in Los Angeles for Aladdin but the version heard here was cut for Gold Star in Houston. The label also issued the influential R&B singer Roy Brown's debut single, 'Deep Sea Diver'. As the decade came to an end, a number of small labels enjoyed brief success. The teenage boogie pianist Little Willie Littlefield made his recording debut for Eddie's with 'Little Willie's Boogie', Lester Williams launched Macy's with 'Wintertime Blues'. Freedom issued Houston pianist Lonnie Lyons' 'Down In The Groovy', Texas Alexander's 'Crossroads', Joe Houston's 'Your Little Girl Is Gone'

and caught Joe Turner between labels singing 'Adam Bit The Apple'.

The most successful Houston label was Don Robey's Peacock, launched with records by Clarence 'Gatemouth' Brown, including 'My Time Is Expensive'. Bea Johnson ('No Letter Blues'), Bettye Jean Washington ('Why Oh Why [Did You Let Me Go]') and Willie Holiday ('I've Played This Town') were also on the label, as later were Memphis Slim ('Sittin' And Thinkin'), Jimmy McCracklin ('She's Gone') and Big Mama Thornton ('Just Like A Dog [Barking Up The Wrong Tree]'). New York producer Bob Shad's Sittin In With enjoyed almost as much success with records by country bluesman Johnny Beck ('You Gotta Lay Down Mama'), Peppermint Harris ('Raining In My Heart'), pianist Willie Johnson's singer, Hubert Robinson ('Got The Boogie Woogie Blues') and The Sugarman's 'She's Gone With The Wind'.

Country blues releases thrived amongst more mainstream fare into the early years of the 1950s, some on tiny labels, while others' recordings were leased to national labels. Amongst the former were Ernest Lewis, whose 'Rosa Lee' was the only release on Pelican, Mr Honey's 'Who May Your Regular Be' on ARC, Smokey Hogg's 'You Gotta Go' and Clarence Garlow's 'Bon Ton Roulda' on Macy's. Zuzu Bollin's 'Why Don't You Eat Where You Slept Last Night' was one of just two releases on Torch.

Meanwhile, Manny Nicholls ('Throw A Little Boogie') and Lil' Son Jackson ('Rockin' And Rollin') were released by Imperial and Soldier Boy Houston's 'Dallas Be Bop Blues', recorded in Dallas, came out on Atlantic. Guitarist Goree Carter had a contract with Freedom but his debut single, 'Love's A Gamble', came out on Roy Milton's LA-based Miltone as Little T-Bone, and the instrumental 'Bull Corn Blues' was released on Sittin In With subsidiary Jade as by Rocky Thompson.

L.C. Williams made his first records for Gold Star with Lightnin' Hopkins but 'I Don't Want No Woman' finds him with a small band, recording for Mercury. Alexander Moore's last commercial sides, including 'If I Lose You Woman', with Smokey Hogg on guitar, for the Los Angeles-based RPM label, while Earl Gilliam's tough blues opus, 'Wrong Doing Woman', was cut for Sarg. Lowell Fulson moved from SwingTime to the Chicago-based Checker label to launch another successful career with 'Reconsider Baby'. Singer Clarence Samuels went to Nashville to cut 'Chicken Hearted Woman', taking prolific guitarist Johnny Copeland with him. Lightnin' Hopkins' last commercial date, which produced 'Walkin' The Streets', was for Chart, after which he had a three-year layoff before being 'rediscovered' in 1959.

One of the last great Texas blues legends, Frankie Lee Sims, who claimed Lightnin'

Hopkins as a cousin, made his debut for Blue Bonnet before cutting a number of sessions for Specialty. He cut 'What Will Lucy Do', a remake of his Specialty single, 'Lucy Mae Blues', for Johnny Vincent's Ace label. He enjoyed a brief resurgence before vanishing for a while, returning at the end of 1960 to cut an album's worth of songs for Bobby Robinson in New York. His pianist, Willie Taylor, also cut a couple of records for Ace as Mercy Baby; 'Mercy's Blues' contains an excellent guitar solo by Sims.

The advent of rock'n'roll put paid to many bluesmen's careers and Texas suffered as much as any other state. Nevertheless, the Texas blues tradition never quite succumbed to commercial pressures and returned to thrive again when the 1960s blues boom swept through Europe and the world. Even Lightnin' Hopkins overcame his fear of flying to tour Europe as a member of the American Folk Blues Festival. These days, none of the traditions on display on these discs survive. The last true Texas songster, Mance Lipscomb, passed away thirty years ago. What remains of the real Texas blues is in the hands of men like Sherman Robertson, whose hero is Freddie King, another Texas native who took the blues to the world. And he didn't do that on a mule.

Neil Slaven

DISC 1

01 BLIND LEMON JEFFERSON

JACK O'DIAMOND BLUES
C MAY 1926, PARAMOUNT 12373
(LEMON JEFFERSON) PUBLIC
DOMAIN © 1926

02 HENRY 'RAGTIME' THOMAS

JOHN HENRY
1 JULY 1927, VOCALION 1094
(TRADITIONAL ARR. HENRY
THOMAS) MCA MUSIC LTD © 1927

03 BLIND WILLIE JOHNSON

IT'S NOBODY'S FAULT BUT MINE
3 DECEMBER 1927, COLUMBIA
14303-D (WILLIE JOHNSON)
UNIVERSAL MUSIC PUBLISHING
MGB © 1928

04 COLEY JONES

TRAVELING MAN
4 DECEMBER 1927, COLUMBIA
14288-D (JOHN JONES) CHRYSALIS
SONGS LTD © 1928

05 WASHINGTON PHILLIPS

DENOMINATION BLUES PT 1
5 DECEMBER 1927, COLUMBIA
14333-D (WASHINGTON PHILLIPS)
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06 BESSIE TUCKER

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29 AUGUST 1928, VICTOR V38526
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07 FRENCHY'S STRING BAND

TEXAS AND PACIFIC BLUES
5 DECEMBER 1928, COLUMBIA
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08 TEXAS TOMMY

TRINITY RIVER BOTTOM BLUES
OCTOBER 1928, BRUNSWICK 7044
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09 HATTIE BURLESON

JIM NAPPY
OCTOBER 1928, BRUNSWICK 7054
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10 RAMBLIN' THOMAS

HARD DALLAS BLUES
C NOVEMBER 1928, PARAMOUNT
12708 (WILLARD THOMAS)
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11 WILLIE REED

TEXAS BLUES
8 DECEMBER 1928, COLUMBIA
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12 BOBBIE CADILLAC

CARBOLIC ACID BLUES
8 DECEMBER 1928, COLUMBIA
14413-D (BOBBIE CADILLAC)
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13 OTIS HARRIS

YOU'LL LIKE MY LOVING
8 DECEMBER 1928, COLUMBIA
14428-D (UNIDENTIFIED)
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14 SAMMY HILL

CRYIN' FOR YOU BLUES
9 AUGUST 1929, VICTOR V38588
(SAMMY HILL) PEERMUSIC (UK)
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CENTRAL TRACKS BLUES
8 DECEMBER 1928, COLUMBIA
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NO MORE WOMEN BLUES
8 MARCH 1928, OKEH 8624 (ALGER
ALEXANDER) COPYRIGHT CONTROL
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17 LONNIE JOHNSON

BROKEN LEVEE BLUES
13 MARCH 1928, OKEH 8618
(LONNIE JOHNSON) BUG MUSIC
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18 JESSE 'BABY FACE' THOMAS

BLUE GOOSE BLUES
10 AUGUST 1929, VICTOR V38555
(JESSE THOMAS) PEERMUSIC (UK)
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COLLECTION BV © 1929

19 TEXAS BILL DAY

BURN THE TRESTLE DOWN
4 DECEMBER 1929, COLUMBIA
14587-D (BILL DAY) COPYRIGHT
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20 WHISTLIN' ALEX MOORE

BLUE BLOOMER BLUES
6 DECEMBER 1929, COLUMBIA
14596-D (ALEX MOORE) COPYRIGHT
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21 OAK CLIFF T-BONE

WICHITA FALLS BLUES
5 DECEMBER 1929, COLUMBIA
14506-D (T-BONE WALKER)
CHERRY LANE MUSIC LTD © 1930

22 LITTLE HAT JONES

KENTUCKY BLUES
14 JUNE 1930, OKEH 8815
(DENNIS JONES) COPYRIGHT
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23 GENE CAMPBELL

DOGGONE MEAN BLUES
C NOVEMBER 1930, BRUNSWICK
7214 (UNIDENTIFIED) COPYRIGHT
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24 EDDIE & OSCAR

NOK-EM-ALL
8 FEBRUARY 1932, VICTOR 23324
(JIMMIE H DAVIS) PEERMUSIC (UK)
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25 WALTER DAVIS

BLUE GHOST BLUES
10 FEBRUARY 1932, VICTOR 23343
(WALTER DAVIS) PEERMUSIC (UK)
LTD © 1932



DISC 2

01 MISSISSIPPI SHEIKS

SALES TAX
27 MARCH 1934, BLUEBIRD B5453
(BO CHATMON) HULL MUSIC
PUBLISHING © 1934

02 BO CARTER

BACKACHE BLUES
26 MARCH 1934, BLUEBIRD B5825
(UNIDENTIFIED) COPYRIGHT
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03 JOE PULLUM

CWA BLUES
3 APRIL 1934, BLUEBIRD B5534
(JOE PULLUM) COPYRIGHT
CONTROL © 1934

04 BERNICE EDWARDS

BUTCHER SHOP BLUES
21 APRIL 1935, VOCALION 03036
(BERNICE EDWARDS) COPYRIGHT
CONTROL © 1935

05 DALLAS JAMBOREE JUG BAND

ELM STREET WOMAN BLUES
20 SEPTEMBER 1935, VOCALION
03092 (UNIDENTIFIED) COPYRIGHT
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06 BLACK BOY SHINE

ICE PICK AND PISTOL
WOMAN BLUES
14 JUNE 1937, VOCALION 03613
(UNIDENTIFIED) COPYRIGHT
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07 THE BLACK ACE

BLACK ACE
15 FEBRUARY 1937, DECCA 7281
(B K TURNER) BUG MUSIC LTD
(GB) © 1937

08 BLACK IVORY KING

THE FLYING CROW
15 FEBRUARY 1937, DECCA 7307
(OSCAR WOODS, EDELBERT
SCHAFFER) PEERMUSIC (UK) LTD
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09 ANDREW HOGG

KIND-HEARTED BLUES
18 FEBRUARY 1937, DECCA 7303
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10 ANDY BOY

EVIL BLUES
24 FEBRUARY 1937, BLUEBIRD
B7075 (UNIDENTIFIED) COPYRIGHT
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11 ROBERT JOHNSON

TRAVELING RIVERSIDE BLUES
20 JUNE 1937, COLUMBIA LP 1654
(ROBERT JOHNSON) KOBALT MUSIC
PUBLISHING LTD © 1961

12 BUDDY WOODS

DON'T SELL IT (DON'T GIVE
IT AWAY)
30 OCTOBER 1937, VOCALION
03906 (OSCAR WOODS) MUSICARE
LTD © 1938

13 SMITH CASEY

EAST TEXAS RAG
16 APRIL 1939, LOC AAFS 17
(CASEY SMITH) COPYRIGHT
CONTROL

14 LIGHTNIN' HOPKINS

SHORT HAired WOMAN
1947, GOLD STAR 3131 (SAM
HOPKINS, MACK MCCORMICK)
HARMONY MUSIC LTD © 1947

15 ROY BROWN

DEEP SEA DIVER
1947, GOLD STAR 636 (ROY
BROWN) UNIVERSAL MUSIC
PUBLISHING LTD © 1947

16 CHARLIE BRADIX

WEE WEE HOURS
17 OCTOBER 1948, ARISTOCRAT 418
(CHARLES BRADIX) COPYRIGHT
CONTROL © 1950

17 LITTLE WILLIE LITTLEFIELD

LITTLE WILLIE'S BOOGIE
1948, EDDIE'S 1202 (WILLIE
LITTLEFIELD) STEMRA / WARNER
CHAPPELL OVERSEAS HOLDINGS
LTD © 1948

18 CLARENCE 'GATEMOUTH'

BROWN
MY TIME IS EXPENSIVE
JANUARY 1949, PEACOCK 1504
(DON ROBEY) UNIVERSAL/MCA
MUSIC LTD © 1949

19 LESTER WILLIAMS

WINTER TIME BLUES
APRIL 1949, MACY'S 5000
(LESTER WILLIAMS, MACY HENRY)
PEERMUSIC (UK) LTD © 1949

20 MANNY NICHOLS

THROW A LITTLE BOOGIE
1949, IMPERIAL 5162 (MANNY
NICHOLS) BUG MUSIC LTD (GB)
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21 BEA JOHNSON

NO LETTER BLUES
1949, PEACOCK 1502
(UNIDENTIFIED) COPYRIGHT
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22 JOHNNY BECK

YOU GOTTA LAY DOWN MAMA
1950, SITTING IN WITH 531
(JOHNNY BECK) COPYRIGHT
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23 LITTLE T-BONE

LOVE'S A GAMBLE
1949, MILTONE 5223 (GOREE
CARTER) MUSICARE LTD © 1949

24 LONNIE LYONS

DOWN IN THE GROOVY
1949, FREEDOM 1519 (LONNIE
LYONS) MUSICARE LTD © 1949

25 CLARENCE GARLOW

BON TON ROULA
1949, MACY'S 5002 (CLARENCE
GARLOW) BUG MUSIC LTD (GB)
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DISC 3

01 JOE TURNER

ADAM BIT THE APPLE
22 DECEMBER 1949, FREEDOM 1531
(JOE TURNER) PRESTIGE MUSIC
LTD © 1950

02 ERNEST LEWIS

ROSA LEE
1950, PELICAN 1 (ERNEST LEWIS)
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03 SMOKEY HOGG

YOU GOTTA GO
1949, MACY'S 5003 (SMOKEY HOGG)
MUSICARE LTD © 1949

04 MR HONEY

WHO MAY YOUR REGULAR BE
1950, ARC 102 (DAVID EDWARDS)
COPYRIGHT CONTROL © 1950

05 TEXAS ALEXANDER

CROSSROADS
1950, FREEDOM 1538 (ROBERT
JOHNSON) PUBLIC DOMAIN © 1950

06 ROCKY THOMPSON

BULL CORN BLUES
1950, JADE 207 (UNIDENTIFIED)
COPYRIGHT CONTROL © 1950

07 SOLDIER BOY HOUSTON

DALLAS BE BOP BLUES
1950, ATLANTIC 916 (SOLDIER BOY
HOUSTON) CARLIN MUSIC CORP
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08 PEPPERMINT HARRIS

RAINING IN MY HEART
1950, SITTING IN WITH 543 (NELSON
HARRISON) R2M MUSIC UK LTD
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09 BETTYE JEAN WASHINGTON

WHY OH WHY (DID YOU LET ME
GO)
1950, PEACOCK 1578 (DON ROBEY)
UNIVERSAL/MCA MUSIC LTD
© 1951

10 WILLIE HOLIDAY

I'VE PLAYED THIS TOWN
1950, PEACOCK 1531
(UNIDENTIFIED) COPYRIGHT
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**11 HUBERT ROBINSON WITH
WILLIE JOHNSON, HIS PIANO &
ORCHESTRA**

GOT THE BOOGIE WOOGIE BLUES
1950, SITTING IN WITH 570 (ROBERT
ELLEN, MAX ELLEN) R2M MUSIC
UK LTD © 1950

12 JOE HOUSTON

YOUR LITTLE GIRL IS GONE
MARCH 1950, FREEDOM 1535
(JOE HOUSTON) CLARITY MUSIC
CO © 1950

13 LIL' SON JACKSON

ROCKIN' AND ROLLIN'
DECEMBER 1950, IMPERIAL 5113
(MELVIN JACKSON) EMI UNITED
PARTNERSHIP LTD (GB) © 1951

14 L.C. WILLIAMS

I DON'T WANT NO WOMAN
11 MAY 1951, MERCURY 8276
(ROBERT SHAD) R2M MUSIC UK
LTD © 1951

15 ALEXANDER MOORE

IF I LOSE YOU WOMAN
1951, RPM 326 (ALEXANDER
MOORE, JOE JOSEA) MODERN
MUSIC PUBLISHING CO © 1951

16 THE SUGARMAN

SHE'S GONE WITH THE WIND
1951, SITTING IN WITH 609
(BIG BILL BROONZY) WABASH
MUSIC CO © 1951

17 ZUZU BOLLIN

WHY DON'T YOU EAT WHERE YOU
SLEPT LAST NIGHT
1952, TORCH 6910 (ZUZU BOLLIN)
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18 MEMPHIS SLIM

SITTING AND THINKIN'
1952, PEACOCK 1602 (JOE SCOTT,
DON ROBEY) UNIVERSAL/MCA
MUSIC LTD © 1952

19 JIMMY MCCRACKLIN

SHE'S GONE
1952, PEACOCK 1605 (JIMMY
MCCRACKLIN) UNIVERSAL/MCA
MUSIC LTD © 1952

20 LOWELL FULSON

RECONSIDER BABY
27 SEPTEMBER 1954, CHECKER
804 (LOWELL FULSON) TRISTAN
MUSIC LTD © 1954

21 EARL GILLIAM

WRONG DOING WOMAN
1956, SARG 133 (EARL GILLIAM)
MUSICARE LTD © 1956

22 CLARENCE SAMUELS

CHICKEN HEARTED WOMAN
1956, EXCELLO 2093 (CLARENCE
SAMUELS) TRISTAN MUSIC LTD
© 1956

23 LIGHTNIN' HOPKINS

WALKIN' THE STREETS
1956, CHART 636 (HENRY STONE)
ALL MEDIA MUSIC LTD © 1957
CO © 1950

24 FRANKIE LEE SIMS

WHAT WILL LUCY DO
1957, ACE 524 (FRANKIE LEE SIMS,
JOHN VINCENT) ROBERT MELLIN
LTD © 1957

25 MERCY BABY

MERCY'S BLUES
1957, ACE 535 (JIMMY MULLINS)
EMI MUSIC PUBLISHING LTD
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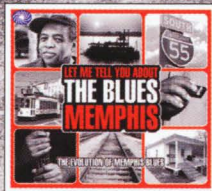
26 BIG MAMA THORNTON

JUST LIKE A DOG (BARKING UP
THE WRONG TREE)
1957, PEACOCK 1681 (JOE VEASEY)
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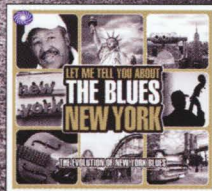
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