

Sunshine Has Come Again

By Neil Slaven

The perceptive will notice an adaptation of an 1893 song title by the Unique Quartette but we're here to celebrate the on-going dominance of Sun, one of the 1950s greatest record labels, and the work of one man, Sam Phillips. Neil Slaven casts a laudatory ear over ten music-packed CDs.



Some of Sun's finest: Photo at WDIA: Joe Hill Louis, B.B. King, Ford Nelson, Rufus Thomas, Wilma Monroe, Nat D. Williams, Starr McKinney. Courtesy Bear Family Records.

So, you've taken out a second mortgage on the garage, sold your son's playstation and game box, and now you remove the lid from the 'Sun Blues Box' to discover a 180 page LP sized book. As familiar as you may be with much of the CDs' contents, Sun being the most systematically plundered label in the last fifty years, this book will delay your playing any of its ten CDs by at least an hour. And that's if you don't have to go back and wonder all over again at the sheer volume of previously-unseen images.

In fact, let's say it right here, for those with either the vinyl or previous CD sets (or those that have both) this will be the most significant component of the package. That doesn't belittle the music but it certainly raises the standard of presentation. The muted nature of the artwork on the box cover contributes a measure of gravitas to the project which is then enhanced by its contents.

So let's gambol through those contents. The initial pages are devoted to 'Sam's Blues', as was the case with previous sets, this time with the inclusion of a two page Beale Street spread from a 1950 edition of Ebony. This is followed by Steve LaVere's memories of being given access to the tapes by new owner Shelby Singleton and the interviews he secured with many of the artists involved. Most were photographed and one must wonder why it's taken forty years for these to be made public. But then I too have the possessive gene.

Sixty pages of biographical sketches follow, from Woodrow Adams to Albert Williams, some a brief paragraph, others like those for Rosco Gordon, Joe Hill Louis, Billy Love, Rufus Thomas and B.B. King, more substantial. The treasure trove of unseen images that help to promote the mystique of the times and the early years of the label appears here. This section concludes with a two-page spread on 'Gospel Quartets In Memphis', written by Hank Davis.

The Song By Song Notes take up the next 58 pages, with more photographs, adverts and correspondence from the Sun files.

Given the passage of time and fresh information, it's not surprising most of the notes have been rewritten or at least augmented. A small number are as unknown today as they were three decades ago. There's a definite improvement in the 25 page Session File, which in previous editions was

somewhat confusing to the eye. Here there's a clear colour coded distinction between the session details and the incidental information with a variety of typefaces obviating any confusion.

So, on to the music. The initial joy is to discover that the first disc displays the label of Joe Hill's 'It's The Phillips 'Boogie In The Park', the second the acetate of Walter Horton's 'Instrumental'. The third disc has Rufus Thomas's 'Decorate The Counter' but thereafter the other CDs (except the last) have miniature reproductions of Sun labels. That aside, this first disc is magnificent. Sam Phillips was assembling the available talent that here encompasses Louis, Sleepy John Estes, Doctor Ross, William 'Talking Boy' Stewart, L. B. Lawson and James Scott and Woodrow Adams. Estes and Ross are in excellent form, while Lawson and Adams, the latter's band always capering towards catastrophe, display embryonic talents already at their peak. I realised I'd never heard Adams's Checker single before and it's not hard to see why Chess opted for 'Pretty Baby Blues' and 'She Done Come And Gone'.



Label shots courtesy Victor Pearlin.

The second disc doesn't quite achieve the same peaks, not helped at the outset by eleven tracks of Howlin' Wolf. If you've not heard them before, you're in for a treat but forty years of familiarity suspends appreciation. Thereafter, Walter Horton, Willie Nix and Doctor Ross regenerate enthusiasm, which carries over into Disc Three, leaving the pell-mell antics of Jackie Brenston with tracks from (an ineffectual) Ike Turner and a snatch of B.B. King. Billy Love's 'Juiced' and 'Drop Top' are gems before the near cacophony of Rosco's 'Booted', 'T Model Boogie' and 'Decorate The Counter'. The latter is duplicated aside for aside by Rufus Thomas. The tracks that follow present the other side of Sam Phillips' recording coin, a sequence of mundane R&B by Houston Stokes, Walter 'Tang' Smith, Tiny Kennedy and Sherman 'Blues' Johnson, the latter pair cut for Trumpet. Phillips had to move into the R&B sphere but the artists chosen had little individuality, their material second-rate. Much of it he failed to release, which is the surest criterion to apply to its value.

I've always wanted to be a fly on the wall of the Sun studio, watching Phillips at work. I've always regarded his earliest blues sessions as documentation. Take for instance his first session with Doctor Ross in November 1951. The session betrays no discernable direction from the control room on how the songs should be arranged, except to shorten the opening harmonica solo in 'Country Clown', almost certainly at the producer's suggestion. Move on to July 1954 and there are no less than seven takes of 'Boogie Disease' (surprisingly absent from this set), of which the fourth was issued. This is obviously a concerted effort to produce a commercially viable single, pointing to Phillips taking an active hand in the structuring of songs. By comparison, other songs, like 'Shake 'Em On Down', 'Juke Box Boogie', 'Feel So Sad' and 'Chicago Breakdown', run to three takes, while Henry Hill's 'That Ain't Right' got to six. Even so, many remained unissued at the time.

How this applies to other artists' sessions is anyone's guess. Phillips was plainly in awe of Wolf and maybe apprehensive about trying to direct his energies. A high percentage of Rosco Gordon's sessions, for RPM and for Sun, frequently flirt with disaster, most often in their codas, where no one seems to know how to stop. Is it lack of direction or Phillips' fatalistic belief that Rosco was his own master? This isn't an apportioning of blame on Phillips, more that he didn't always apply himself to the degree evident elsewhere. Tiredness may have been a factor, being solely responsible for the sessions, or perhaps there was a spark lacking on either side of the control room window.

There was also Phillips' search for a white man with black perceptions, which was resolved when Elvis came to the studio on 5th July, 1954. To his credit, Phillips continued to make some fine blues/R&B records after that date, but the tape store was filling up with unreleased product. Perhaps no one was meant to hear it. Then there was the matter of money. On page 166, a letter to his brother Jud, dated 28th January, 1955, details the company's current status. Jud is owed \$800 but Sam informs him 'Sun liabilities are three times the assets'. He was making every effort to 'keep it out of bankruptcy'. He describes the company's status as 'precarious'. But we must attend to the music.

Succeeding discs combine the great with the merely competent. Disc Four wins out with Joe Hill Louis, Willie Nix, D. A. Hunt, Little Junior Parker, Doctor Ross, Hot Shot Love and Rufus Thomas's double assault on 'Hound Dog'. All are released sides apart from Jackie Boy's 'Selling My Whiskey' and a one-minute unissued fragment of a Walter Bradford song left untitled. There's more Bradford on the fifth disc, along with Honeyboy Edwards, Mose Vinson and Albert Williams. The good stuff brings together seven Joe Hill Louis tracks, including the full version of his Checker single, 'When I Am Gone (She Treats Me Mean And Evil)', James Cotton's singles, of which 'Cotton Crop' continues to gather renown, and Pat Hare's scouring 'Cheating And Lying'. Houston Stokes goes on the same shelf as Bradford but I have a sneaking liking for bassist Kenneth Banks' 'High' and 'Blue Man'. Three days later he cut the same titles with Ike Turner's band but you won't find them here.

The sixth disc is entitled 'Kings Of Rhythm', with a cast list of Raymond Hill, Bonnie Turner, Johnny O'Neal, (lots of) Little Milton, Earl Hooker, Boyd Gilmore, Pinetop Perkins and the Sammy Lewis/ Willie Johnson Combo. 'People, you know what?' the Miltons bring bloodlust to the studio, as does O'Neal. I've always been ambivalent about the Hookers. As good as 'Blue Guitar' is, the other tunes studiously avoid significance. Hooker was still playing versions of these toward the end of his career.

His reputation amongst his contemporaries was swallowed wholesale by European fans on recorded evidence that didn't justify the idolatry. Blues critics who cranked up the hyperbole soon found their superlatives becoming laxatives when over-indulged. Then again, Willie Johnson deserved more acclaim than he received, as 'Feel So Worried' and 'So Long Baby Goodbye' illustrate.

The seventh disc calls itself 'Red Hot Rhythm' but it gets tepid a few times. Combining the efforts of Billy Love, Little Junior, Billy Emerson, Eddie Snow and Rosco Gordon makes Charlie Booker stick out like a sore thumb. Except the opposite is the case. Whatever it was that kept Booker out of the studios, it's a damn shame. These ears needed more of the spirit that infuses 'Walked All Night'. Billy Love has the right idea but Junior Parker is content to rehash old ideas. Then Billy Emerson lays out his wares. I haven't much time for Emerson and less for Eddie Snow. Where the latter's concerned, it seems to me there's a different vocalist on 'Stay With Me Baby' and 'Who's Been Drinking My Wine' and perhaps others. No matter the number of singers, the quality of the music doesn't justify a tranche of eight numbers. Luckily, Rosco's four redress the balance. Incidentally, the tray card gives a 1985 publishing date for 'I Found A New Love', while the book says 'previously unissued'. Guitar Red ends the disc, using the same tune for 'Go Ahead On' and 'Baby Please Don't Go'.

It's vocal group time for Disc Eight, divided between the secular and the religious. It was a genre in which Phillips didn't have much success, as the notes attest, with the exception of the Prisonaires - and rightly so. The 'Just Walking' that opens this set, every bit as good as the issued version, is the original demo cut at Nashville's WSIX. The Five Tinos are competent but anonymous. Vocal groups impinge on Rosco's pair of songs and it must be said, 'Shoobie Oobie' is ridiculous beyond belief, which is why it sold 34,000 less than 'Chicken', itself no masterpiece. Nor was it difficult for Big Lucky Carter to go on to better things. The rest of the disc is devoted to gospel groups. I have no religion, so I don't consider myself competent to criticise it or them. Except to note that I did enjoy the Jones Brothers' 'Amazing Grace'. Knowing what hasn't made it onto this set, I'd rather have had more blues.

Luckily, that arrives on the ninth disc, a collection that could be a paradigm for the Sun blues catalogue. It's made up of 26 alternate takes, a previously unissued alternate of Handy Jackson's 'Trouble' and Billy Love's 'You're Gonna Cry' from Chess 1508. The notes declare: "It's on this CD because it made way for the previously unissued 'It Ain't No More' on CD 3". After all, who in their right mind would put an unissued song on a disc entitled 'Out-Takes'? (If you want more of Billy Love, refer yourself to Bear Family BCD 17149, 'Gee...I Wish', Martin Hawkins' comprehensive set.) Despite that aberration, it's a tremendous programme with Estes, Horton, Joe Hill Louis, Honeyboy, Boy Gilmore, Hot Shot Love, Little Milton, Doctor Ross, Charlie Booker and Pat Hare giving their alternate all.

And so to the anti-climax, which disc ten undoubtedly is. Although it's called Revelations, it would be hard to regard much as such. J. C. Coles' tracks are certainly interesting but only 'No Right Blues' has any stature. As the notes comment, there's a distinct aroma of John Lee Hooker about 'Ida Mae', 'South Side Blues' and the short 'Move Me No More'. Nice to have but no revelation.

Willie Carr's 'Outside Friend', a pleasant harmonica blues, first surfaced on a 1985 Krazy Kat album released at the same time as the first 'Blues Box'. Lost John Hunter's 'Play The Game Baby' puts fresh varnish on 'Cool Down Mama' and is more of the same. Sam Phillips' advertising pitch for 'Tree Of Life General Tonic' is po-faced. Shy Guy Douglas, an Excello artist at the time, put these demos down for Phillips' attention and moved on. The Four Cruisers were led by Joseph Dobbins and their titles became Chess 1547; there's some question whether they emanated from Memphis.

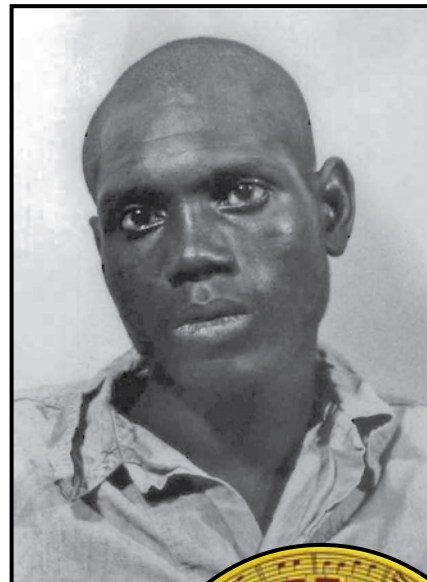
The Evangelist Gospel Singers Of Alabama and the Spiritual Stars were issued on Chess. Again, these and the unknown god-botherers at the start are beyond my ken.

A glance at the timings below shows this to be a marathon listen. Eight discs that approach ninety minutes playing time with 32 tracks on each are exhausting, no matter the quality of what you're listening to. That and the familiarity of much of the material takes some of the edge off one's appreciation. Some customers will have to remind themselves of what it was like to listen to this music for the first time. If you can contact that feeling, you'll have a good time.

Those coming to the label for the first time will be excessively impressed, as they should be. Irrespective of how well you know the catalogue, its presentation here is the best it's received thus far. One can always make alternative suggestions as to content and sequencing but that's just personal preference.

What this set does is to celebrate Sam Phillips and the somewhat altruistic way he went about giving musicians who had no other outlet a chance to express themselves. Some were brilliant, a lot were lesser talents, but all were given a chance. Irrespective of the cost, can you afford to live without it? I don't think so.

Neil Slaven was reviewing 'The Sun Blues Box' Bear Family ECD 17310 JK



Walter Horton, mug shot at the Shelby County Penal Farm, 7th September, 1946. Label shot courtesy Victor Pearlin.



THE SUN BLUES BOX: 1950-1958

Bear Family BCD 17310 JK (87:07), (85:06), (86:21), (86:08), (86:21), (89:48), (89:06), (87:17), (76:14), (56:28)

CD One (*DOWN SOUTH BLUES*): LOST JOHN HUNTER and his BLIND BATS: Cool Down Mamma! Schoolboy! Y-M And V Blues/ Boogie For Me Baby; CHARLIE BURSE: Shorty The Barber; JOE HILL LOUIS: Boogie In The Park/ Gotta Let You Go; 'SLEEPY' JOHN ESTES: Registration Day Blues/ Policy Man/ Rats In My Kitchen/ Runnin' Around; DOCTOR ROSS and his JUMP and JIVE BOYS: Doctor Ross Boogie/ Country Clown/ Cat Squirrel/ Little Soldier Boy/ Shake 'Em On Down/ Down South Blues (aka Lacey Belle)/

Texas Hop; L. B. LAWSON and JAMES SCOTT'S BLUES ROCKERS: Can't Love Me And My Money Too/ Flypaper Boogie/ Got My Call Card/ Scott's Boogie; WILLIAM 'TALKING BOY' STEWART: They Call Me Talking Boy/ County Farm Blues/ Forty-Four Blues/ Rattlesnakin' Mama; WOODROW ADAMS and the THREE Bs: Pretty Baby Blues/ She's Done Come And Gone/ If You Don't Want Me/ Last Time/ Train Time/ Train Is Comin'

CD Two (*EVERYBODY'S IN THE MOOD*): THE HOWLIN' WOLF: Moanin' At Midnight/ How Many More Years/ Mr. Highway Man/ My Troubles And Me/ Getting Old And Grey/ My Baby Walked Off/ Everybody's In The Mood/ Decoration Day Blues/ Bluebird Blues/ Well That's Alright/ Come Back Home; WALTER HORTON: Little Walter's Instrumental/ In The Mood/ We All Gotta Go Sometime/ West Winds Are Blowing/ Little Walter's Boogie; 'LITTLE WALKER': Off The Wall; JIMMY DeBERRY: Party Line Blues; WILLIE NIX: Midnight Showers Of Rain/ Prison Bound Blues/ Ridin' In The Moonlight/ Take A Little Walk With Me; HENRY HILL with DOCTOR ROSS: That Ain't Right; DOCTOR ROSS: Deep Down In The Ground; JAMES BANISTER: Ain't Gonna Tell You No Lie; DENNIS BINDER: Love You, Love You Baby; ELVEN PARR and his IN THE GROOVE BOYS: Baby Child/ I'm A Good Man/ In The Groove Rumba/ Skin And Bones Woman

CD Three (*REAL GONE ROCKETS*): JACKIE BRENSTON and his DELTA CATS: Rocket 88/ Independent Woman/ My Real Gone Rocket/ Tuckered Out; IKE TURNER and his KINGS OF RHYTHM: I'm Lonesome Baby/ Heartbroken And Worried; B. B. KING: B. B. Blues/ She's Dynamite; LOU SARGENT: Ridin' The Boogie; BILLY LOVE: Juiced; ROSCO GORDON: Booted; L. J. THOMAS and his LOUISIANA PLAYBOYS: Sam's Drag/ Baby Take A Chance With Me; BILLY 'RED' LOVE: Drop Top/ It Ain't No More; ROSCO GORDON: T Model Boogie/ I Wade Through Muddy Water/ Decorate The Counter; RUFUS THOMAS: Decorate The Counter/ Married Woman; HOUSTON STOKES: You'll Be Sorry Someday/ We're All Gonna Do Some Wrong; WALTER 'TANG' SMITH: Hi-Tone Mama/ Every Monday Morning Blues; BILLY LOVE: Early In The Morning; 'TINY' KENNEDY and ELMER THE DISC JOCKEY ROOSTER: Early In The Morning, Baby; 'TINY' KENNEDY: Strange Kind Of Feeling/ Blues Disease/ Don't Lay This Job On Me; SHERMAN 'BLUES' JOHNSON and his CLOUDS OF JOY: Hot Fish/ Pretty Baby Blues; UNKNOWN ARTIST, possibly with ROSCO GORDON'S BAND: Got Me A Horse And Wagon

CD Four (*SELLING MY STUFF*): JACKIE BOY & LITTLE WALTER: Selling My Whiskey (incomplete); JOHNNY LONDON - ALTO WIZARD: Drivin Slow/ Flat Tire; WALTER BRADFORD and the BIG CITY FOUR: Untitled Blues (incomplete); HANDY JACKSON: Got My Application Baby/ Trouble (Will Bring You Down); JOE HILL LOUIS: We All Gotta Go Sometime/ She May Be Yours (But She Comes To See Me Sometime); WILLIE NIX - THE MEMPHIS BLUES BOY: Seems Like A Million Years/ Baker Shop Boogie; JIMMY DeBERRY & WALTER HORTON (JIMMY & WALTER): Easy; JIMMY DeBERRY: Before Long/ Take A Little Chance/ Time Has Made A Change; RUFUS 'HOUND DOG' THOMAS JR.: Bear Cat (The Answer To Hound Dog)/ Walkin' In The Rain; D. A. HUNT: Greyhound Blues/ Lonesome Old Jail; BIG MEMPHIS MA RAINEY - ONZIE HORNE COMBO: Call Me Anything (But Call Me)/ Baby, No No!; PRISONAIRES: Baby Please/ Just Walkin' In The Rain; LITTLE JUNIOR'S BLUE FLAMES: Feelin' Good/ Fussin' And Fightin' Blues/ Mystery Train/ Love My Baby; RUFUS THOMAS JR.: Save That Money/ Tiger Man (King of the Jungle); DOCTOR ROSS: Come Back Baby/ Chicago Breakdown; HOT SHOT LOVE: Wolf Call Boogie/ Harmonica Jam

CD Five (*LISTENABLE WAX FOR THE SOUTHERN MARKET*): WALTER BRADFORD and the BIG CITY FOUR: Reward For My Baby/ Love For My Baby/ Too Blue To Cry; L. C. HUBERT and the BIG CITY FOUR: Lucy Done Moved; HONEYBOY EDWARDS: Sweet Home Chicago; ALBERT WILLIAMS: Rumble Chillen/ Hoo Doo Man (Memphis Al); JOE HILL LOUIS: When I Am Gone (She Treats Me Mean And Evil) (unedited)/ Dorothy Mae/ Keep Your Arms Around Me/ I'm A Poor Boy/ She May Be Yours (Sweetest Gal In Town)/ Hydramatic Woman/ Tiger Man; JOE HILL LOUIS, ALBERT WILLIAMS, probably WALTER HORTON and UNKNOWN PERCUSSIONIST: Shine Boy; MOSE VINSON: Mistreatin' Boogie/ Worry You Off My Mind/ Reap What You Sow/ 44 Blues/ Come See Me (aka My Love Has Gone); LITTLE JUNIOR'S BLUE FLAMES: Feelin' Bad; JAMES COTTON: My Baby/

Straighten Up Baby/ Cotton Crop Blues/ Hold Me In Your Arms; PAT HARE: Cheating And Lying Blues (aka I'm Gonna Murder My Baby)/ Bonus Pay; HOT SHOT LOVE: Harpin' On It; HOUSTON STOKES: Blue And Lonesome/ Baby's Gone And Left Me; KENNETH BANKS: High/ Blue Man

CD Six (*KINGS OF RHYTHM*): RAYMOND HILL: Long Gone Raymond/ My Baby Left Me/ I'm Back Pretty Baby/ Somebody's Been Carryin' Your Rollin' On; BONNIE TURNER: Love Is A Gamble/ Old Brother Jack; TOT RANDOLPH: Blues Train; JOHNNY O'NEAL: Ugly Woman (Peg Leg Baby)/ Dead Letter Blues/ Johnny's Dream; LITTLE MILTON: Beggin' My Baby/ Somebody Told Me/ I Love My Baby/ If You Love Me/ Alone And Blue/ She's My Queen/ Re-Beep (previously issued as Re-Beat)/ Lookin' For My Baby/ Rode That Train (Lookin' For My Baby)/ Homesick For My Baby; HOUSTON BOINES: Carry My Business On/ Standing In The Courthouse Crying; EARL HOOKER: Steel Guitar Rag/ Blue Guitar/ The Drive/ Move On Down The Line/ The Hucklebuck; BOYD GILMORE: Believe I'll Settle Down; PINETOP PERKINS: Pinetop's Boogie Woogie; SAMMY LEWIS/WILLIE JOHNSON COMBO: Gonna Leave You Baby/ I Feel So Worried -1/ I Feel So Worried -2/ So Long Baby Goodbye

CD Seven (*RED HOT RHYTHM*): BILLY LOVE: Gee I Wish/ The News Is All Around Town/ Hey Now/ Way After Midnight/ Hart's Bread Boogie; LITTLE JUNIOR'S BLUE FLAMES: Sittin' At The Bar/ Sittin' At The Window/ Sittin' Drinkin' And Thinkin'; RAYMOND HILL: The Snuggle/ Bourbon Street Jump; BILLY 'THE KID' EMERSON: Shim Sham Shimmy/ When It Rains It Pours/ Move Baby Move/ Red Hot/ Satisfied/ Something For Nothing/ Little Fine Healthy Thing; CHARLEY BOOKER: Baby I'm Coming Home/ Walked All Night; EDDIE SNOW: Don't Dog Me Around/ Mean Mean Woman/ Stay With Me Baby/ Who's Been Drinking My Wine?/ Sorry Little Baby/ Got To Put You Down/ Bring Your Love Back Home/ Ain't That Right; ROSCO GORDON: That's What You Do To Me/ I Found A New Love/ I'm Gonna Shake It/ Let's Get High; GUITAR RED: Go Ahead On/ Baby Please Don't Go

CD Eight (*THERE IS LOVE IN YOU*): PRISONAIRES: Just Walking In The Rain/ A Prisoner's Prayer/ Don't Say Tomorrow/ There Is Love In You/ Softly And Tenderly/ My God Is Real; THE FIVE TINOS: Gonna Have To Let You Be/ Don't Do That/ Sitting By My Window; ROSCO GORDON: New Orleans/ Shoobie Oobie; ED KIRBY: Mean Old Gin/ Blue Nights; BIG LUCKY CARTER: Gonna Break That Lock; HUNKY DORY: I Want My Baby Back/ Baby Don't Leave Me/ I Wonder Why/ This Misery/ A Lady Called Mother (previously issued as I'd Like To Be There)/ Workin' On A Building THE BREWSTERAIRES: Where Shall I Be (When That First Trumpet Sounds)/ (The Lord Gave Me) Wings For My Soul; THE SOUTHERN JUBILEES: There's A Man In Jerusalem/ Forgive Me Lord/ He Never Left Me Alone/ Blessed Be The Name; THE JONES BROTHERS: Amazing Grace/ Gospel Train/ Look To Jesus/ Every Night; BROTHER R. RUSSELL AND THE JONES BROTHERS QT.: I'm Sealed; JONES BROTHERS QUARTET: Every Night

CD Nine (*OUT-TAKES*): HANDY JACKSON: (Have You Ever Had) Trouble? -2; BILLY LOVE: You're Gonna Cry; SLEEPY JOHN ESTES: Runnin' Around -2; ELVEN PARR'S IN THE GROOVE BOYS: Skin And Bones Woman -2; WALTER HORTON: Little Walter's Boogie -2; HENRY HILL with DOCTOR ROSS: That Ain't Right -2; JOE HILL LOUIS: She May Be Yours (But She Comes To See Me Sometime) -3; HONEYBOY EDWARDS: Sweet Home Chicago -2; 'LITTLE WALKER': Off The Wall -2; BOYD GILMORE: Believe I'll Settle Down -2; JOHNNY O'NEAL: Ugly Woman -2/ Dead Letter Blues -2/ Johnny's Dream -2; HOT SHOT LOVE: Wolf Call Boogie -2; BILLY LOVE: Way After Midnight -2/ Gee I Wish -2/ The News Is All Around Town -2; LITTLE MILTON: Rode That Train/ Lookin' For My Baby -3; SAMMY LEWIS/ WILLIE JOHNSON COMBO: I Feel So Worried -3/ So Long Baby Goodbye -2; DOCTOR ROSS: Left Job Boogie; CHARLEY BOOKER: Walked All Night -2/ Baby I'm Coming Home -2; IKE TURNER with TOMMY HODGE: (I Know) You Don't Love Me (previously issued as Get It Over Babe)/ Down & Out (aka How Long Will It Last)/ You Ain't The One/ Matchbox (aka I'm Gonna Forget About You); PAT HARE: Cheating And Lying Blues (aka I'm Gonna Murder My Baby)

CD Ten (*REVELATIONS*): UNKNOWN GOSPEL GROUP: John The Revelator; SAM PHILLIPS: Tree Of Life advertising spot; UNKNOWN GOSPEL GROUP: I Am Bound For Canaan Land; LOST JOHN HUNTER AND THE BLIND BATS: Play The Game Baby; J C COLE: Ida Mae/ South Side Blues/ Move Me No More/ No Right Blues (Deep Blue Sea Blues); WILLIE CARR: Outside Friend; THE FOUR CRUISERS: Beale St. Shuffle; JOSEPH DOBBIN AND THE FOUR CRUISERS: On Account Of You; UNKNOWN ARTIST: Juicehead/ V O Baby; SHY GUY DOUGLAS: Detroit Arrow Blues/ Work With Her Boy/ Hip Shakin' Mama (Shy Guy's Back In Town); UNKNOWN VOCAL GROUP: Oh Baby; EVANGELIST GOSPEL SINGERS OF ALABAMA: Lord Stop The War/ Leaning On The Lord/ Walk In The Light/ Never Grow Old; SPIRITUAL STARS: I'll Search Heaven/ Good Religion