

# TURN IT ON, CRANK IT UP!

**Phil Wight has to lie down in a darkened room after a mammoth listening session checking out Bear Family's new four volume, twelve CD, guide to electric blues.**

**T**welve CDs is a lot of music to cover and obviously a blow-by-blow analysis is impossible. Most, if not all of the music presented here will be familiar to established collectors, so I'll pick out my particular favourites, cuts that made me sit up and take notice the first time I heard them, artists who are well represented in my (and I imagine most) collections, as well as tracks I was unfamiliar with.

Volume One covers the period 1939-1954. In the 1930s, the innovation of amplification changed popular music forever. Guitar and harmonica players could now be heard over the piano, horns and rhythm section. Volume One opens with 'Floyd's Guitar Blues' by Andy Kirk And His Twelve Clouds Of Joy (Decca 2483), and is usually touted as the debut example of electric blues guitar on wax. As befits his stature, track two is by the Godfather of blues guitar; without a doubt T-Bone Walker laid down the benchmark for so many blues guitarists who followed.

Sister Rosetta Tharpe's 'Strange Things Happening Every Day' is a real string twister (and a number two r&b smash!), waxed in New York with Sam Price supplying the muscular piano. Louis Jordan can do no wrong with me, 'Just Like A Woman' benefits from Carl Hogan's rippling boogie guitar and Wild Bill Davis's solid piano. 'That's All Right' by Arthur Crudup as we all know went on to be slightly better known due to a version waxed by a big white boy from Tupelo, Mississippi. Arthur's version is pretty basic, propelled along by Judge Riley's in-the-pocket stick work.

As a young blues sprog the existence of two Sonny Boy Williamsons initially confused me, until I found out who was who. 'Better Cut That Out' was laid down at SBW1's last session, he was brutally slain the following year. Muddy Waters, certainly the most influential bluesman bar none in the second half of the twentieth century waxed 'I Can't Be Satisfied' for the Aristocrat label, he'd only been in Chicago for four years and this song was a recasting of 'I Be's Troubled' that the young Muddy had recorded on Stovall's Plantation. Up in Detroit another far travelled Mississippian, one John Lee Hooker, was laying down his boogie for Bernie Besman.

As far as boozing songs go, 'Drinkin' Wine Spo-Dee-O-Dee' by Stick McGhee has to be one of the finest, with brother Brownie McGhee on second vocal. Robert Nighthawk had no rival as far as working that slide was concerned, 'Black Angel Blues' was based on Tampa Red's earlier version. A song that was to become a blues perennial, beloved of pub bands everywhere, 'Every Day I Have The Blues' was a Memphis Slim composition, sung here by the great Lowell Fulson. Meanwhile the scene in Los Angeles was grooving high, including Gene Phillips with Jack McVea's outfit who waxed 'Slippin' And Slidin' for Modern.

Back in the Windy City, the youngbloods were making a move on the scene: Jimmy Rogers, Little Walter with his epoch making instrumental 'Juke', pianist Eddie Boyd and his classic 'Five Long Years' (another tune beloved of bar bands everywhere), Johnny Shines, and Snooky Pryor. However, Tampa Red, a holdover from the pre-war era, was unfortunately still tooting his kazoo. The first rock'n'roll record (depending on your opinion of course) was laid down at Sam Phillips' Memphis studio, Sam touted 'Rocket 88', credited to Jackie Brenston, to Len Chess and the rest is history. Also waxing for Phillips was a big fella named Howlin' Wolf, 'How Many More Years' was also placed with Len Chess and burst into the r&b charts, getting a number four placing. Another future Len Chess signing, the other Sonny Boy Williamson, cut 'Pontiac Blues' for the Trumpet label. And the man who went on to influence many generations of slide guitarists, Elmore James, cut his 'Dust My Broom' for Trumpet also. A track I had never heard before, Pete 'Guitar' Lewis's 'Chocolate Pork Chop Man' (subtle title!) was cut in L.A. in 1952 with Johnny Otis's crew.

Chuck Norris strutted his T-Bone inspired licks on 'Messin' Up' for Atlantic; also waxing for Atlantic was the great Big Joe Turner, represented here by 'TV Mama', fortuitously cut on the road in Chicago with Elmore James on guitar. Meanwhile down in Memphis, Joe Hill Louis was cutting for Sun with Walter Horton on harp, and also recording for Sun was Rufus Thomas on a Joe Hill Louis number called 'Tiger Man'.



T-Bone Walker. B&R Archive.

Guitar Slim, what a character, outrageous outfits, dyed hair, guitar cranked up to overdrive, cut 'The Things That I Used To Do' in New Orleans with Ray Charles on piano. I can remember exactly where I was the first time I heard this, next day I ordered the Specialty LP from The Swing Shop in Streatham!

Volume Two takes us from 1954 to 1967. It kicks off with an up-and-coming young fella who was making his mark called B.B. King. Muddy was still in there, 'I'm Ready' features Little Walter blowing one of his trademark rafter shaking solos, with Otis Spann on the piano. Pee Wee Crayton displays guitar playing of the very highest quality with his two chorus solo on 'You Know - Yeah,' waxed



Johnny 'Guitar' Watson, Twisted Wheel, Manchester, 1964. Photo: Brian Smith.

for Imperial down in New Orleans. Earl King continues the Guitar Slim tradition on his Slim sound-alike, 'A Mother's Love'; meanwhile Eddie Taylor was laying down one of the toughest sides to come out of the Windy City in the '50s, of course it has to be 'Bad Boy'. And from his debut session, Bo Diddley's 'I'm A Man' features Billy Boy Arnold on harp (Muddy picked up on the riff for 'Mannish Boy'). Also drawn from his own debut session, Chuck Berry's 'Wee Wee Hours' was the flip side of his chart-topping 'Maybellene', you have to hand it to Len Chess, he knew a good thing when he heard it! With an all-star Los Angeles session crew, Johnny 'Guitar' Watson blasts through 'Three Hours Past Midnight'. The ill-fated Little Willie John waxed 'Need Your Love So Bad' for King with Mickey Baker on guitar, John died tragically early, aged only thirty, in the state penitentiary.

Another very influential harp player, George Smith, cut 'Rockin' for the Bihari Brothers, but it was to remain in the can until it surfaced on an Ace LP. Otis Rush was to be one of the most dominant axemen based on the West Side of Chicago, all manner of rock and blues guitarists name him as a major influence; penned by Willie Dixon, 'I Can't Quit You Baby', cut for Cobra went to number six on the r&b chart.

'Honky Tonk' by Bill Doggett showcased guitarist Billy Butler, it raced up the r&b and pop charts and was destined to be a perennial favourite of r&b bands everywhere. Meanwhile down in Louisiana, Lonesome Sundown recorded the doomy 'My Home Is A Prison' for J.D. Miller, it was destined to appear on the Nashville-based Excello imprint. Another Miller find, James Moore was renamed Slim Harpo; 'I'm A King Bee' was also released by Excello, and was picked up by a bunch of lads in England who went on to make a bit of a name for themselves who included it on their debut album. From Chicago's West Side, Magic Sam debuted with 'All Your Love' on the Cobra label. Guitar Junior cut the swamp pop classic, 'Family Rules', for Goldband; he was later to achieve a big reputation as Lonnie Brooks. Jay Miller was the man who made Leslie Johnson into Lazy Lester, 'Sugar Coated Love' was again issued by Excello. (Incidentally when I requested 'Sugar Coated Love' at a Lester gig recently he said he would sing it if I paid him five pounds, however he sang it and I didn't have to part with the fiver!)

Roy Milton's Specialty waxing of 'Junior Jives' is a feature for axeman Junior Roberts; Elmore's 'Hawaiian Boogie' is not particularly Hawaiian, but it is a barnstorming slide instrumental. One of the greatest harp instrumentals ever committed to wax has to be Jimmy and Walter (DeBerry and Horton)'s classic Sun release, 'Easy', based on Ivory Joe Hunter's 'I Almost Lost My Mind'. Guitarist Bill Jennings 'Big Boy', is, I must confess, not a number I am familiar with, waxed for King, it's a superb jazzy instrumental. A trio of superb guitarists follows, ace New York session man Mickey Baker, Jimmy Nolen ('Strollin' With Nolen') and Johnny Heartsman. And another fairly obscure artist, Texan guitarist Royal Earl (Earl Bell) laid down the instrumental 'Royal Earl Shuffle' in San Antonio in 1959. Guitarists were a drug on the market in Texas, another trio of Lone Star State axemen tracks follows, Clarence Green's frantic 'Red Light', Freddie King with 'Remington Ride' and the mightily influential Albert Collins with his trademark 'Frosty'. Oh, not forgetting a white boy plank spanker they slipped in at the end of Volume Two, Lonnie Mack and his groundbreaking 'Wham!'.

Volume Three begins in 1960 and continues until 1969, a period I imagine many readers of B&R got into the music on offer here. Opening with Otis Rush's majestic 'So Many Roads, So Many Trains', the label credits the composer as Marshall Paul (aka seventeen-year-old Marshall Chess), I'd be inclined to take that with a pinch of salt ... Another ex-Cobra artist, Buddy Guy laid down a stunning 'First Time I Met The Blues' for Chess, composed by Little Brother Montgomery who played piano on the session. A favourite with wannabe guitarists everywhere, 'Hide Away' was to become a staple in Freddie King's repertoire. Never short of bravado, Junior Wells was 'Messin' With The Kid' featuring the great Earl Hooker on guitar. Bobby Bland had been around for a few years, however Don Robey thought Bland had the ability to make a big breakthrough, 'Pity The Fool' was to be the first of many smashes. Betty James has a thoroughly contrived sound on her 'I'm A Little Mixed Up', cut for Cee-Jay and reissued on Chess. Another song that was to feature on many a bluesman's repertoire was 'You Don't Love Me', heard here in its original version by Willie Cobbs. Little Johnny Taylor's Galaxy issue, 'Part Time Love', was a tough soul blues that flew to the top of the r&b chart. Duke artist (and Bland-influenced vocalist) James Davis cut 'Blue Monday' in Houston with the great James Booker on piano.

'Hi-Heel Sneakers' is another tune beloved of bar bands everywhere, but no one comes close to Tommy Tucker's dance floor shaking original. Timmy Shaw's 'Gonna Send You Back To Georgia' is a poppy soul outing culled from the Wand label; meanwhile over at Chess the diminutive, but big voiced, Sugar Pie DeSanto was grinding out the tough 'Use What You Got'. A Slim Harpo





Label shots: the B&R Archive.

number that was to become instantly recognisable, 'Scratch My Back' was another Miller production leased to Excellco. Cora Walton, aka Koko Taylor, was to become the queen of Chicago blues, 'Wang Dang Doodle' was one of the toughest numbers to exit the Chess studio, featuring Gene Barge rasping on sax and Buddy Guy on guitar. Soul *meister* Wilson Pickett could also deliver a mean blues, his tough as old boots 'Mustang Sally' was cut at Fame Studios. Another bluesman who was updating his sound was Lowell Fulson with his Kent 45 'Tramp', and Aretha Franklin, the Queen of Soul, demonstrated she could handle a tough blues on 'Doctor Feelgood'. With one of the most instantly recognisable intros, Albert King's 'Born Under A Bad Sign' caught on with the blues and rock crowd. In an era when tough blues 45s were something of a rarity, Calvin Leavy's 'Cummins Prison' was the exception, unfortunately Cummins Prison was where he ended up, and sadly he was to die in prison while serving a 75 year term for drug offences. The robust lead guitar break is played by teenage Robert Tanner.

The third disc in volume three is, with the exception of Taj Mahal's excellent 'She Caught The Katy', devoted to white revivalist groups from the U.K. and the U.S.A. The quality varies from Ronnie Hawkins' excellent take on 'Who Do You Love', Johnny Winter's forceful 'Gangster Of Love', Paul Butterfield's 'Born In Chicago' and Canned Heat's excellent 'On The Road Again', to numbers of little interest I'd imagine to readers of this magazine. I can appreciate why Manfred Mann, The Pretty Things, John Mayall, Spencer Davis, the awful Ten Years After, and the frankly dreadful Big Brother & The Holding Company featuring Janis Joplin screeching like a demented banshee are included in an overview of 'electric blues', but I don't have to like 'em!

Finally (we're in the home stretch now!), Volume Four goes from 1970 up to 2005. Disc one pays homage to the soul/blues movement, a style that seemed to take a trick Stateside but, with a few exceptions, did not really take off here. However, all the heavy hitters are represented, with some really excellent performances, kicking off with Ted Taylor's Ronn waxing of 'Something Strange Is Going On', followed by the great Al Green's Hi recording 'I Can't Get Next To You'. Bill Coday, not an artist I know much about, performs a neat 'Get Your Lie Straight' in a Stax-inflected style (not surprisingly as it was recorded in Memphis with Willie Mitchell's crew and Teenie Hodges on guitar). Chittlin' circuit veteran Bobby Rush's 'Chicken Heads' was the first sizeable hit he had ever had, and he's still doing his thing today on the circuit. Cut for Stax, Little Milton enjoyed a decent chart placing with 'That's What Love Will Make You Do', it's also a showcase for his superb guitar playing.

Ann Peebles also enlisted the services of Willie Mitchell's band on her Hi big seller 'Breaking Up Somebody's Home'. Detroit blues veteran Little Sonny was pacted to Stax's offshoot Enterprise and cut several albums, 'It's Hard Going Up' was gleaned from the harp player/singer's third LP release on Enterprise. B.B. King always had an ear for something new, 'To Know You Is To Love You', penned by Stevie Wonder and his missus Syreeta Wright (and featuring Wonder on piano) did decent action on the r&b and pop charts. Bobby Bland was still in there, moving to Dunhill after Duke was sold to ABC Records, he could still do the business as 'I Wouldn't Treat A Dog' demonstrates. I first heard 'Take Me To The River' by Syl Johnson on a cassette someone sent me, now I can't remember who it was who sent me the tape, but I do vividly remember thinking what a great side this was and searching out his recordings. Meanwhile Johnny 'Guitar' Watson had reinvented himself as a funk master, 'Ain't That A Bitch' was waxed in 1976 for the DJM label. Johnny died suddenly in 1996, the result of a heart attack whilst onstage in Japan.

No stranger to the r&b charts, B.B. King launched a strike on the pop charts with the Roy Hawkins composition, 'The Thrill Is Gone'. Producer Bill Szymczyk added strings to the original master and it took off, making King bankable on mainstream U.S. television. And his namesake, big Freddie King, teamed up with an all-star bunch of white rockers to produce 'Going Down'. Freddie lets rip on guitar, Leon Russell's pounding piano rounds out the sound, along with Duck Dunn on bass. The LP that launched a whole bunch of subsequent albums was 'Hound Dog Taylor And The Houserockers', the debut release by the newbie Alligator label. Cutting Dog's stripped to the bone sound was a stroke of genius, 'Give Me Back My Wig' is from that LP, I remember a mate bringing me a copy over from Chicago very quickly after it came out and being struck by its mix of rowdiness and infectious good time spirit. I still have that original vinyl, but it's a bit worse for wear.

Chick Willis milked the smut market for all he was worth with his raucous 'Stoop Down Baby', not very subtle but good fun. Another brace of early Alligator issues were 'The Son Seals Blues Band' by Arkansas born guitarist/vocalist Son Seals and 'Somebody Loan Me A Dime' by the great singer/guitarist Fenton Robinson. Seals' 'Your Love Is Like A Cancer' features Johnny 'Big Moose' Walker on organ and Seals needle-sharp guitar. 'Somebody Loan Me A Dime' showcases Fenton's big soulful voice and classy guitar.

Koko Taylor's offering is a rowdy take on Floyd Dixon's 'Hey Bartender' (also waxed for Alligator by the way) featuring Pinetop Perkins, Sam Lawhorn and Johnny B. Moore. And from their debut release, 'Duke's Blues' (composer Duke Robillard) is a feature for the relaxed vocals and immaculate fretwork of the Duke himself. I have loved this guy's work since the first time I heard him and have snapped up all his releases over the years.

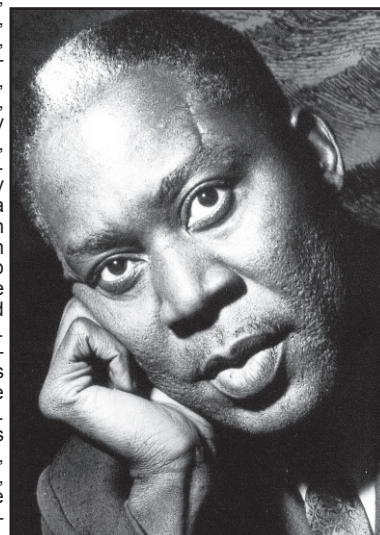
Finally, we're in the home straight. Disc three, Volume Four, concentrates on the final two decades of the 20th century, and into the 21st. Opening with one of my personal all-time favourite guitar slingers, the late much missed Michael Mann, aka Hollywood Fats. 'Rock This House' is culled from his debut album and showcases Fats' superb axemaniship, he died much too young, the result of drug abuse. A move to the Alligator label took Albert Collins to big things on the international stage, for once really capturing his high-energy blues, 'Brick' is culled from his debut Alligator release. 'Down Home Blues' (composer George Jackson) went on to become something of a signature song for Z.Z. Hill, and a perennial favourite for blues bands everywhere. George Thorogood was 'Bad To The Bone' and the video got loads of airplay on MTV, nothing subtle, just head down, straight ahead rock n' roll. And I guess he had to be included, Stevie Ray Vaughan, possibly the most emulated guitarist of the last two decades, you either love him or hate him, me, I can take him in small doses.

From Austin, the Fabulous Thunderbirds featured the top of the range harp work (not heard on 'Tuff Enuff' sadly) and vocals of Kim Wilson, not forgetting another Vaughan guitarist, older brother Jimmie. What follows next are the two young bluesmen who were to blaze across the blues firmament, both vocalist/guitarists, Robert Cray and Joe Louis Walker set the benchmark in the '80s and '90s, if the initial promise has not always been fulfilled. Buddy Guy's debut album on Silvertone produced the mercurial 'Damn Right, I've Got The Blues', and was a major shot in the arm to a career that had been drifting somewhat. Robert Ward had been languishing in obscurity until a chance meeting led to a recording deal with Black Top. Hooking his axe up to a Magnatone amp produced his vibrato rich sound on 'Your Love Is Real', recorded in New Orleans with a crack crew.

Mississippi hill country bluesman Junior Kimbrough had recorded previously, but it took a chance meeting with the author Robert Palmer to engineer the sessions that produced 'All Night Long'. Kimbrough's blues were not for the faint hearted, basic, stripped of all the meat, he is a throwback to an earlier tradition. The same can be said of his fellow hill country bluesman, R.L. Burnside, whose 'Old Black Mattie' is a musical battle between Burnside's guitar and vocal, and Calvin Jackson's thundering drums.

Guitarists everywhere cite Ronnie Earl as a major influence, purely an instrumentalist (all his recent albums have been *sans* vocalists), 'Robert Nighthawk Stomp' is a demonstration of the guy's total command of his instrument. And the final cut is by a guitarist who I was listening to live six days ago; Nick Moss is a helluva guitar slinger, and an impressive singer. Not a guy who overstays his welcome, his solos are tight, focused and he knows when to bow out, and leave space for others. 'Check My Pulse' was released on his own 2005 issued Blue Bella label.

The speil says: 'Every significant artist, every significant recording from the 1930s to the present day, including T-Bone Walker, Muddy Waters, Howlin' Wolf, George Thorogood, Freddie, B.B. and Albert King, Jeff Beck, Fleetwood Mac, Charlie Musselwhite, Johnny Winter, Stevie Ray Vaughan, and literally hundreds more!'. I'd take the statement, 'every significant recording', with a pinch of salt, however with a project of this scope I'm sure we could all come up with tracks we'd like to see included, and tracks we'd leave out, it's all subjective. 'Electric Blues - The Definitive Collection' comprises four volumes, each volume consisting of three discs. Each three-disc set comes with a 160-page booklet, which includes biographies, illustrations, original release information and rare photographs, and the CDs are re-



Memphis Slim. B&R Archive.



produced to look like period 78s or 45s. Blues historian and musicologist Bill Dahl has produced this comprehensive history of electric blues. With nearly 300 tracks, Bear Family Records attempts to tell the story from the beginning into the new millennium. Okay, with a release like this someone has to be omitted, but I am surprised there is no space for Smokey Hogg, Phillip Walker, Professor Longhair, or Percy Mayfield, to name but four.

These sets don't come cheap, \$60/£54 from Amazon, but you get the usual Bear Family top of the range production values. I guess collectors will have to take a look at the track list, take a look at their collection and see if they can justify purchase. I can't find fault with it in any aspect, highly recommended with the above caveats.

**PLUG IT IN! TURN IT UP!: ELECTRIC BLUES – THE DEFINITIVE COLLECTION! – PART 1 1939-1954 – Bear Family BCD 16921 CP (Three CDs: 74:28; 72:59; 70:31)**

CD One: ANDY KIRK & HIS TWELVE CLOUDS OF JOY: Floyd's Guitar Blues; T-BONE WALKER: Mean Old World/ Call It Stormy Monday (But Tuesday Is Just As Bad); SISTER ROSETTA THARPE: Strange Things Happening Every Day; JOHNNY MOORE'S THREE BLAZERS: Drifting Blues; LOUIS JORDAN & HIS TYMPANY FIVE: Ain't That Just Like A Woman; ARTHUR 'BIG BOY' CRUDUP: That's All Right; LIGHTNIN' HOPKINS: Let Me Play With Your Poodle; SONNY BOY WILLIAMSON: Better Cut That Out; BIG BILL (BROONZY) & HIS RHYTHM: Ramblin' Bill; MUDDY WATERS: I Can't Be Satisfied; JOHN LEE HOOKER: Boogie Chillen'; PEE WEE CRAYTON: Blues After Hours; CLARENCE 'GATEMOUTH' BROWN: Mary Is Fine; STICK MCGHEE & HIS BUDDIES: Drinkin' Wine Spo-Dee-O-Dee; LITTLE WILLIE LITTLEFIELD: Hit The Road; JIMMY WITHERSPOON: Who's Been Jivin' You; ROBERT NIGHTHAWK: Black Angel Blues (Sweet Black Angel); BABY BOY WARREN: My Special Friend Blues; LOWELL FULSON: Every Day I Have The Blues (Lonely Heart Blues); GOREE CARTER & HIS HEPCATS: Rock Awhile; CLARENCE GARLOW: Bon Ton Roula; BABY FACE LEROY TRIO: Rollin' And Tumblin' Part 1; GENE PHILLIPS WITH JACK McVEA ORCH.: Slippin' And Slidin'; JIMMY McCRACKLIN & HIS BLUES BLASTERS: Rockin' All Day (aka Rockin' And Reelin'); ROY BROWN & HIS MIGHTY MIGHTY MEN: Love Don't Love Nobody  
CD Two: JIMMY ROGERS: That's All Right; TAMPA RED: Midnight Boogie; CHARLES BROWN & HIS BAND: Black Night; CECIL GANT: Rock Little Baby; LONNIE JOHNSON: Why Should I Cry?; JACKIE BRENSTON: Rocket '88'; HOWLIN' WOLF: How Many More Years?; JAMES 'WIDE MOUTH' BROWN: Boogie Woogie Nighthawk; FLOYD DIXON: Baby Let's Go Down To The Woods; ROBERT NIGHTHAWK: Kansas City Blues; SONNY BOY WILLIAMSON: Pontiac Blues; ELMORE JAMES: Dust My Broom; JOHN LEE HOOKER: I'm In The Mood; T-BONE WALKER: Cold Cold Feeling; BOYD GILMORE: Ramblin' On My Mind; SUNNY BLAIR: Please Send My Baby Back; FATS DOMINO: Trust In Me; LITTLE WALTER: Juke; MEMPHIS MINNIE: Me And My Chauffeur Blues; EDDIE BOYD: Five Long Years; EDDIE 'CLEANHEAD' VINSON: Lonesome Train; WILLIE MAE 'BIG MAMA' THORNTON: Hound Dog; PETE 'GUITAR' LEWIS: Chocolate Pork Chop Man; B.B. KING: Woke Up This Morning; JOHNNY SHINES: Evening Sun; SNOOKY PRYOR: Cryin' Shame  
CD Three: CHUCK NORRIS: Messin' Up; B.B. KING: Please Love Me; DANNY OVERBEA: Forty Cups Of Coffee; JOHN BRIM: Ice Cream Man; RAY CHARLES: Losing Hand; JOE HILL LOUIS: Hydramatic Woman; LITTLE JUNIOR'S BLUE FLAMES: Feelin' Good; AMOS MILBURN: One Scotch, One Bourbon, One Beer; RUFUS THOMAS: Tiger Man (King Of The Jungle); LITTLE WALTER: Blues With A Feeling; LIL' SON JACKSON: Piggly Wiggly; JOE TURNER: T.V. Mama; GUITAR SLIM: The Things That I Used To Do; CHAMPION JACK DUPREE: Shim Sham Shimmy; CLARENCE 'GATEMOUTH' BROWN: Dirty Work At The Crossroads; JIMMY REED: You Don't Have To Go; MUDDY WATERS: I'm Your Hoochie Coochie Man; JIMMY ROGERS: Sloppy Drunk; WYNNON HARRIS: Shake That Thing; PAPA LIGHTFOOT: Wine, Women, Whiskey; PAT HARE: I'm Gonna Murder My Baby; J.B. HUTTO: Pet Cream Man; LOWELL FULSON: Reconsider Baby; LAFAYETTE THOMAS: Don't Have To Worry; DR. ROSS: The Boogie Disease

**PLUG IT IN! TURN IT UP!: ELECTRIC BLUES – THE DEFINITIVE COLLECTION! – PART 2 1954-1967 – Bear Family BCD 16922 CP (Three CDs: 67:38; 69:14; 84:22)**

CD One: B.B. 'BLUES BOY' KING & HIS ORCH.: You Upset Me Baby; MUDDY WATERS: I'm Ready; J.B. LENORE (sic): Mamma Talk To Your Daughter; BIG WALTER & HIS COMBO: Hard-Hearted Woman; PEE WEE CRAYTON: You Know – Yeah; EARL KING & HIS BAND: A Mother's Love; EDDIE TAYLOR: Bad Boy; LITTLE WALTER & HIS JUKES: My Babe; L.C. MCKINLEY: She's Five Feet Three; ROBERT LOCKWOOD JR. & HIS COMBO: Aw Aw Baby; BO DIDDLEY: I'm A Man; GUITAR SLIM: Quicksand; CHUCK BERRY: Wee Wee Hours; BILLY BOY: I Wish You Would; JOHNNY 'GUITAR' WATSON: Three Hours Past Midnight; SONNY BOY WILLIAMSON: Don't Start Me Talkin'; LITTLE WILLIE JOHN: Need Your Love So Bad; LITTLE GEORGE SMITH: Rockin'; JIMMY REED: Ain't That Lovin' You Baby; JERRY MCCAIN: My Next Door Neighbor; HOWLIN' WOLF: Smokestack Lightning; BILLY GAYLES: I'm Tore Up; JOHN LEE HOOKER: Dimples; OTIS RUSH: I Can't Quit You Baby; LITTLE JUNIOR PARKER WITH BILL HARVEY'S BAND: Next Time You See Me  
CD Two: BO DIDDLEY: Who Do You Love; BILL DOGGETT: Honky Tonk (Part 1); CLARENCE 'GATEMOUTH' BROWN: Rock My Blues Away; JACKIE BRENSTON: Gonna Wait For My Chance; JIMMY ROGERS: Walking By Myself; LONESOME SUNDOWN: My Home Is A Prison; MUDDY WATERS: Got My Mojo Working; SLIM HARPO: I'm A King Bee; BOBBY 'BLUE' BLAND: Farther Up The Road; FRANKIE LEE SIMS: Walking With Frankie; MAGIC SAM: All Your Love GUITAR JR.: Family Rules; OTIS RUSH: All Your Love (I Miss Loving); LARRY DAVIS: Texas Flood; LAZY LESTER: Sugar Coated Love; BROWNIE MCGHEE: Living With The Blues; LITTLE MILTON: That Will Never Do; FENTON ROBINSON: As The Years Go By; WILBERT HARRISON: Kansas City; HANK BALLARD & THE MIDNIGHTERS: Look At Little Sister; JIMMY REED: Baby What You Want Me To Do; MEMPHIS SLIM: Messin' Around; LIGHTNIN' SLIM: Rooster Blues; BUSTER BROWN: Fannie Mae; ELMORE JAMES & HIS BROOMDUSTERS: The Sky Is Crying  
CD Three: PEE WEE CRAYTON: Texas Hop; ROY MILTON: Junior Jives; T-BONE WALKER: Strollin' With Bones; TINY GRIMES QUINTET: Tiny's Boogie; ELMORE JAMES: Hawaiian Boogie; JIMMY & WALTER: Easy; EARL HOOKER: The Huckle-Buck; YOUNG JOHN WATSON: Space Guitar; LIGHTNIN' HOPKINS: Hopkins' Sky Hop; CLARENCE 'GATEMOUTH' BROWN: Okie Dokie Stomp; BILL JENNINGS QUINTET: Big Boy; MICKEY BAKER: Shake Walkin'; JIMMY NOLEN: Strollin' With Nolen; GUITAR GABLE: Congo Mambo; JODY WILLIAMS: Lucky Lou; JOHNNY HEARTSMAN: Johnny's House Party (Parts 1 & 2); CHUCK BERRY: Guitar Boogie; CAL GREEN: The Big Push; LITTLE WALTER: Back Track; MEMPHIS SLIM: Steppin' Out; WILD JIMMY SPRUILL: Hard Grind; ROYAL EARL: Royal Earl Shuffle; IKE & TINA'S KINGS OF RHYTHM: Prancing; CLARENCE GREEN: Red Light; FREDDIE KING: Remington Ride; LONNIE MACK: Wham!; ALBERT COLLINS: Frosty; JOHNNY JONES: Finger Lickin'; MAGIC SAM: Looking Good

**PLUG IT IN! TURN IT UP!: ELECTRIC BLUES – THE DEFINITIVE COLLECTION! – PART 3 1960-1969 – Bear Family BCD 16923 CP (Three CDs: 70:04; 73:39; 76:59)**

CD One: OTIS RUSH: So Many Roads, So Many Trains; BUDDY GUY: First Time I Met The Blues; JIMMY REED: Big Boss Man; FREDDIE KING: Hideaway/ Have You Ever Loved A Woman; JUNIOR WELLS: Messin' With The Kid; BOBBY BLAND: I Pity The Fool; EARL KING: Come On (Parts 1 & 2); KID THOMAS: Rockin' This Joint To-nite; ELMORE JAMES: Shake Your Moneymaker; BETTY JAMES: I'm A Little Mixed Up; JUNIOR PARKER: Driving Wheel; WILLIE PERRYMAN & THE INTERNS: Doctor Feel-Good; JOHN LEE HOOKER: Boom Boom; BOBBY PARKER: Watch Your Step; WILLIE COBBS: You Don't Love Me; RICKY ALLEN: Cut You A-Loose; FRANK FROST: Jelly Roll King; BO DIDDLEY: You Can't Judge A Book By Looking At The Cover; CHRISTINE KITTRELL: I'm A Woman; SONNY BOY WILLIAMSON: Help Me; JESSE FORTUNE: Too Many Cooks; LITTLE JOHNNY TAYLOR: Part Time Love; HOWLIN' WOLF: Hidden Charms; JAMES DAVIS: Blue Monday  
CD Two: TOMMY TUCKER: Hi-Heel Sneakers; LITTLE FRANKIE LEE & THE SAXTONS: Full Time Lover; B.B. KING: Rock Me Baby; TIMMY SHAW: Gonna Send You Back To Georgia; SUGAR PIE DESANTO: Use What You Got; HOWLIN' WOLF: Killing Floor; RUFUS THOMAS: All Night Worker; JUNIOR WELLS: Snatch It Back And Hold It; SLIM HARPO: Baby Scratch My Back; KOKO TAYLOR: Wang Wang Doodle; LITTLE MILTON: Feel So Bad; JOHNNIE TAYLOR: Little Bluebird; WILSON PICKETT: Mustang Sally; ALBERT KING: Crosscut Saw/ Born Under A Bad Sign; MABLE JOHN: You're Taking Up Another Man's Place; LOWELL FULSON: Tramp; ARETHA FRANKLIN: Dr. Feelgood (Love Is A Serious Business); ETTA JAMES: I'd Rather Go Blind; BUDDY GUY: Mary Had A Little Lamb; CLARENCE CARTER: Slip Away; SONNY RHODES: One Of These Days; TYRONE DAVIS: A Woman Needs To Be Loved; MAGIC SAM: What Have I Done Wrong; CALVIN LEAVY: Cummins Prison Farm  
CD Three: RONNIE HAWKINS: Who Do You Love; LONNIE MACK: Baby What's Wrong; JOHNNY WINTER: Gangster Of Love; THE ANIMALS: The House Of The Rising Sun; MANFRED MANN: Bring It To Jerome; MICHAEL BLOOMFIELD: Going Down Slow; THE PRETTY THINGS: Judgement Day; THE YARDBIRDS: I Ain't Got You; PAUL BUTTERFIELD BLUES BAND: Born In Chicago; JOHN MAYALL'S BLUESBREAKERS: Have You Heard; JOHN HAMMOND: I Can Tell; CHARLIE MUSSELWHITE'S SOUTH SIDE BAND: Baby Will You Please Help Me; THE SPENCER DAVIS GROUP: Stevie's Blues; TEN YEARS AFTER: I Want To Know; SAVOY BROWN: Shake 'Em On Down; TAJ MAHAL: She Caught The Katy (And Left Me A Mule To Ride); CANNED HEAT: On The Road Again; BIG BROTHER & THE HOLDING COMPANY: Ball And Chain; FLEETWOOD MAC: Black Magic Woman; THE JEFF BECK GROUP: I Ain't Superstitious

**PLUG IT IN! TURN IT UP!: ELECTRIC BLUES – THE DEFINITIVE COLLECTION! – PART 4 1970-2005 – Bear Family BCD 16924 CP (Three CDs: 88:36; 88:37; 86:05)**

CD One: TED TAYLOR: Something Strange Going On In My House; AL GREEN: I Can't Get Next To You; ISRAEL 'POPPER STOPPER' TOLBERT: Big Leg Woman (With A Short Short Mini Skirt); BILL CODAY: Get Your Lie Straight; Z.Z. HILL: Don't Make Me Pay For His Mistakes; O.V. WRIGHT: A Nickel And A Nail; BOBBY RUSH: Chicken Heads; LITTLE JOHNNY TAYLOR: Everybody Knows About My Good Thing Pt. 1; JOE SIMON: Drowning In The Sea Of Love; LITTLE BEAVER: Joey; LITTLE MILTON: That's What Love Will Make You Do; ANN PEEBLES: Breaking Up Somebody's Home; ALBERT KING: I'll Play The Blues For You; DENISE LASALLE: Man Sized Job; BETTY LAVETTE: Your Turn To Cry; LITTLE SONNY: It's Hard Going Up (But Twice As Hard Coming Down); B.B. KING: To Know You Is To Love You; JOHNNIE TAYLOR: Cheaper To Keep Her; LATIMORE: Let's Straighten It Out; BOBBY BLAND: I Wouldn't Treat A Dog (The Way You Treated Me); SYL JOHNSON: Take Me To The River; TYRONE DAVIS: Turning Point; JOHNNY 'GUITAR' WATSON: Ain't That A Bitch; ARTIE WHITE: (You Are My) Leanin' Tree  
CD Two: B.B. KING: The Thrill Is Gone; JOHNNY WINTER: Memory Pain; FREDDIE KING: Going Down; J. GEILS BAND: Homework; OTIS RUSH: Right Place, Wrong Time; HOUND DOG TAYLOR: Give Me Back My Wig; CHICK WILLIS: Stoop Down Baby; RORY GALLAGHER: Should've Learned My Lesson; ROY BUCHANAN: After Hours; SON SEALS: Your Love Is Like A Cancer; THE ELVIN BISHOP GROUP: Stealin' Watermelons; LUTHER ALLISON: Luther's Blues; THE JAMES COTTON BAND: Boogie Thing; ZZ TOP: La Grange; FENTON ROBINSON: Somebody Loan Me A Dime; JUNIOR WELLS: The Train I Ride; DELBERT McCLINTON: Before You Accuse Me; BONNIE RAITT: Runaway; KOKO TAYLOR: Hey Bartender; ROOMFUL OF BLUES: Duke's Blues; EDDIE CLEARWATER: Bad Dream  
CD Three: HOLLYWOOD FATS BAND: Rock This House; ALBERT COLLINS: Brick; Z.Z. HILL: Down Home Blues; JOHNNY COPELAND: Claim Jumper; CLARENCE 'GATEMOUTH' BROWN: Dollar Got The Blues; GEORGE THOROGOOD & THE DESTROYERS: Bad To The Bone; STEVIE RAY VAUGHAN & DOUBLE TROUBLE: Pride And Joy; LONNIE BROOKS: Don't Take Advantage Of Me; THE FABULOUS THUNDERBIRDS: Tuff Enuff; ROBERT CRAY: Smoking Gun; JOE LOUIS WALKER: Cold Is The Night; BUDDY GUY: Damn Right, I've Got The Blues; ROBERT WARD: Your Love Is Real; SNOOKS EAGLIN: Red Beans; JUNIOR KIMBROUGH & THE SOUL BLUES BOYS: All Night Long; R.L. BURNSIDE: Old Black Mattie; RONNIE EARL & THE BROADCASTERS: Robert Nighthawk Stomp (live); LUTHER ALLISON Bad Love; ARTHUR ADAMS: Backup Man; NICK MOSS & THE FLIP TOPS: Check My Pulse