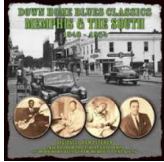


Down Home Blues - Memphis & The South 1949-1954 CD2 (2007)

Written by bluesever

Friday, 21 March 2014 17:07 -

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01. Papa Lightfoot – Wine, Whiskey & Women 02. Jerry McCain – Love To Make Up 03. Joe Hill Louis – Joe’s Jump 04. Lightning Slim – Ethel Mae 05. Big Joe Williams – His Spirit Lives On 06. Louis Campbell – Don’t Want Anyone Hanging Round 07. Lightning Slim – Rock Me Mama 08. Schoolboy Cleve – Strange Letter Blues 09. Willie Love – Nelson St. Blues 10. Boogie Bill Webb – I Ain’t For It 11. Papa Lightfoot – P.L. Blues ` 12. Lightning Slim – New Orleans Bound 13. Little Sam Davis – She’s So Good To Me 14. Luther Huff – Dirty Disposition 15. Country Jim – Old River Blues 16. Jerry McCain – East Of The Sun 17. John Lee – Alabama Boogie 18. Percy Lee Crudup - Tears In My Eyes 19. Dr. Ross – Dr. Ross Boogie 20. Willie Nix – Just One Mistake 21. Lightning Slim – I Can’t Live Happy 22. Big Joe Williams – Married Woman Blues 23. Country Jim – Sad And Lonely 24. John Lee – Down At The Depot 25. Joe Hill Louis – Railroad Blues 26. Boogie Bill Webb – Bad Dog 27. John Lee – Baby’s Blues

Memphis blues was discovered by the rest of the world largely via the works of Beale Street-based bandleader W. C. Handy, who began using blues motifs in his compositions shortly after encountering the music in the Mississippi Delta around 1903. By the 1920s many musicians from Mississippi had relocated here to perform in local theaters, cafes, and parks. The mix of rural and urban musical traditions and songs from traveling minstrel and medicine shows led to the creation of new blues styles, and record companies set up temporary studios at the Peabody Hotel and other locations to capture the sounds of Mississippians who came to town to record, such as Tommy Johnson and Mississippi John Hurt, as well as some who had settled in Memphis, including Robert Wilkins, Jim Jackson, Gus Cannon, Memphis Minnie, and Joe McCoy.

In the decade following World War II musicians from around the Mid South descended upon Memphis, and their interactions resulted in the revolutionary new sounds of R&B and rock 'n' roll. Riley King arrived from Indianola and soon became known as the “Beale Street Blues Boy,” later shortened to “B. B.” Many of King’s first performances were at talent shows at the Palace

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Theater, 324 Beale, co-hosted by Rufus Thomas, a native of Cayce, Mississippi, who, like King, later worked as a deejay at WDIA. King and Thomas were among the many Mississippi-born artists who recorded at Sam Phillips's Memphis Recording Service, where Tupelo's Elvis Presley made his historic first recordings for Phillips's Sun label in 1954. The soul music era arrived with the Stax and Hi labels in the 1960s, and again many Mississippians were at the forefront: Stax's roster included Little Milton, Albert King, Rufus Thomas, and Roebuck "Pops" Staples, while Hi producer and bandleader Willie Mitchell, a native of Ashland, oversaw recordings by soul and blues artists Otis Clay, Syl Johnson, Big Lucky Carter, Big Amos (Patton), and others with Mississippi roots. ---msbluestrail.org

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