

## Little Walter □ – Boss Blues Harmonica - The Blues Collection Vol.20 (1995)

Written by bluesever

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1 *Tell Me Mama* 2:46 2 *You're So Fine* 3:02 3 *Last Night* 2:41 4 *My Babe* 2:33 5 *Juke* 2:42 6 *Can't Hold Out Much Longer* 2:59 7 *Mean Old World* 2:52 8 *Sad Hours* 3:09 9 *Too Late* 2:33 10 *Thunderbird* 2:47 11 *I Got To Go* 2:41 12 *Boom, Boom Out Goes The Light* 2:42 13 *Teenage Beat* 2:57 14 *Just A Feeling* 2:53 15 *Shake Dancer* 2:45 16 *Ah'w Baby* 2:48 17 *It's Too Late Brother* 2:37 18 *Just Your Fool* 2:22 Bass – Willie Dixon (tracks: 1, 3, 11, 16, 18) Drums – Elga Edmonds (tracks: 5, 6), Fred Below (tracks: 1 to 4, 7 to 18) Guitar – Dave Myers (tracks: 1, 2, 7 to 9), David Myers (tracks: 3), Fred Robinson (tracks: 18), Jimmy Lee Robinson (tracks: 17, 18), Jimmy Rogers (tracks: 5, 6), Leonard "Baby Doo" Caston\* (tracks: 4, 10), Louis Myers (tracks: 1, 2, 7 to 9), Luther Tucker (tracks: 11 to 18), Muddy Waters (tracks: 5, 6), Robert Lockwood Jr. (tracks: 3, 4, 10 to 17) Piano – Otis Spann (tracks: 18) Vocals, Harmonica – Little Walter

The high rating is for the music. Served in a portion as generous as one could typically fit over four slabs of vinyl, these vintage recordings of Chicago blues cannot be denied. "Juke," "Flying Saucer," "Boom Boom, Out Go the Lights.."these are all out and out classics of urban blues, delivered with zest and zeal by an artist who matched flawless and flamboyant harmonica technique and a devastating amplified sound with a vocal style that was mischievous to the point of irritating Rumpelstiltskin. His musical company here is the cream of the crop, killer players all. The interplay between guitars and harmonica is fantastic by itself, while the antics of the rhythm section are a subject for extensive study as well. As a bandleader, Little Walter was an inventive character, meaning that each track has something fresh about its arrangement, often just a little touch or sometimes an entire groove that with that magic combination of familiarity and surprise. There isn't a bum track on this collection, which is why it didn't matter that the tracks on the third and fourth sides of the collection were shuffled like a deck of cards for the '80s version of this two-fer repackage, about which the following competition can be launched: Which of the two-record set covers used for the Boss Blues Harmonica sets is uglier? Is it the '70s version, in which a heavy soaking of toilet-bowl blue coloring fails to hide the fact that almost the entire back cover is taken up with a drawing of a drum set? Or was it the '80s set, featuring a crude drawing of someone who doesn't look at all like Little Walter, standing in front of a bar in what looks like the middle of a vacant field. The earlier set didn't bother to

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provide a clear listing of session men and discographical information. ---Eugene Chadbourne, AllMusic Review

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