

## Lucille Bogan (Bessie Jackson) Vol. 1 [1923-1930] (1993)

Wpisany przez bluesever

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01 - *The pawn shop blues* 02 - *Lonesome daddy blues* 03 - *Chirpin` the blues* 04 - *Triflin` blues* 05 - *Don`t mean you no good blues* 06 - *Sweet Patunia* 07 - *Levee blues* 08 - *Kind Stella blues* 09 - *Jim Tampa blues* 10 - *War time man blues* 11 - *Cravin` whiskey blues* 12 - *Nice and kind blues* 13 - *Women won`t need no men* 14 - *Doggone wicked blues* 15 - *Oklahoma man blues* 16 - *New way blues* 17 - *Pay roll blues* 18 - *Coffee grindin` blues* 19 - *Pot hound blues* 20 - *My Georgia grind* 21 - *Whiskey selling woman* Piano – Henry Callens, Eddie Heywood, Alex Channey, Will Ezell, Charles Avery Banjo, Vocals [Shouts] – Papa Charlie Jackson Guitar – Papa Charlie Jackson Guitar – Tampa Red Piano [Poss./Or] – Georgia Tom Piano [Prob./Or] – Cow Cow Davenport Vocals – Lucille Bogan

14 track compilation split (21 tracks in total) evenly down the middle between Bogan and her main piano accompanist, Roland, who also doubles on guitar on some tracks. The Bogan sides are a particular delight, featuring a version of Barbecue Bess that is nothing short of sublime. As all of these tracks are rescued off highly battered 78s, the fidelity is about what you would expect. But that's no reason to deter you from enjoying this timeless music.

---document-records.com

Hardcore might be the best way to describe the Blues singing of Lucille Bogan. While many of the Classic Blues singers of the 1920s tackled risqué and controversial issues in their songs, Bogan almost exclusively focused on explicit sexual themes, like prostitution, adultery and lesbianism, and social ills such as alcoholism, drug addiction and abusive relationships. She was born in Mississippi but grew up in Birmingham, Alabama. In 1923 she made her first recordings in Atlanta, Georgia. The records apparently didn't sell well because she didn't record again until 1927 for the Paramount and Brunswick labels after moving to Chicago. Between

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1933 and 1935 she performed and recorded under the pseudonym Bessie Jackson and worked with pianist Walter Roland. Bogan's recording career came to an end in 1935 and she eventually returned to Birmingham where she reverted to her real name and performed in and managed the group Bogan's Birmingham Busters but did not appear on either of the group's records. In the late 1930s or early 1940s, Bogan moved to the West Coast. She died in Los Angeles in 1948 of coronary sclerosis. --- redhotjazz.com

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