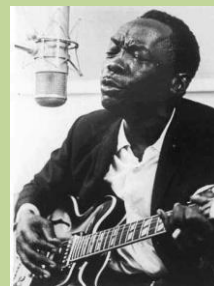


THE GREAT R&B FILES

(# 2 OF 12) PART II

Updated 2017-09-23



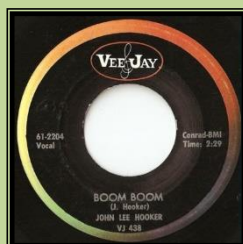
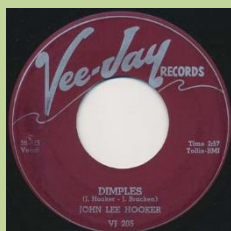
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The World's Greatest Blues Singer

Supplement to The John Lee Hooker Session Discography
http://www.rhythm-and-blues.info/02_HookerSessionDiscography.pdf

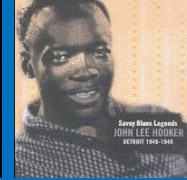
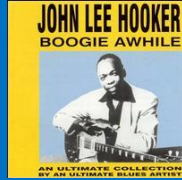
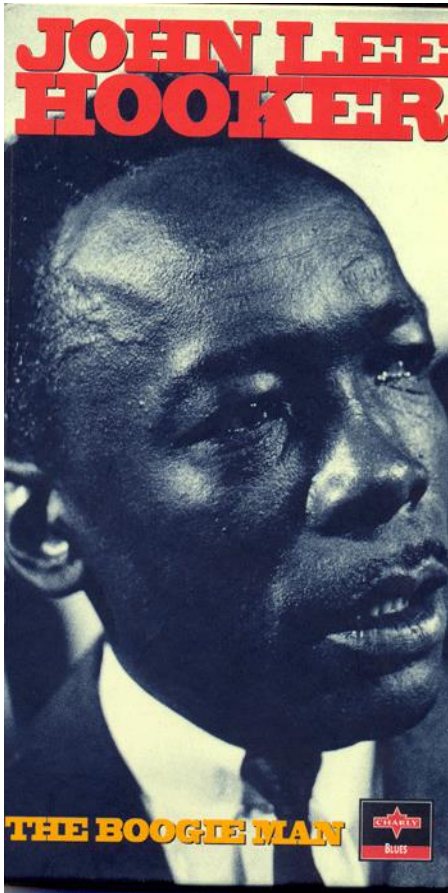


Part II of the John Lee Hooker Session Discography

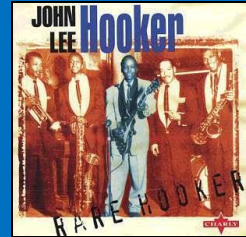
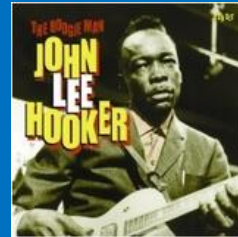
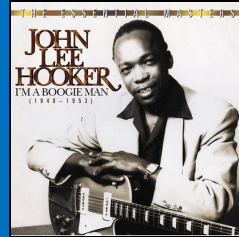
- compiled by Claus Röhnisch - The R&B Pioneers Series: Volume Two (Part II) of twelve
 The Great R&B-files Created by Claus Röhnisch: <http://www.rhythm-and-blues.info>

The BEST of the CDs featuring Johnnie's pirate recordings

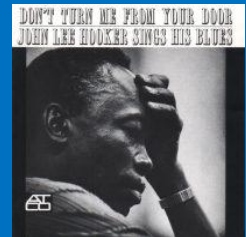
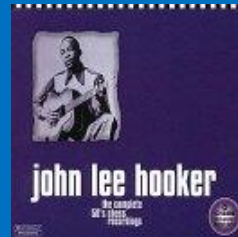
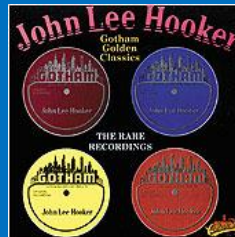
Check Ultimate CD's entries in the Session Discography, Part One for more details and check Singles discography for pseudonyms.



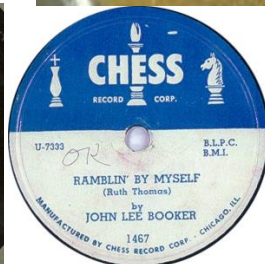
"Boogie Awhile" – Crazy Kat; "Early Years: The Classic Savoy Sessions" (1948/49 and 1961) - MetroDoubles; "Savoy Blues Legends: Detroit 1948-1949" – Savoy; "Danceland Years" – Pointblank



"I'm A Boogie Man: The Essential Masters 1948-1953" – Varese Sarabande; "The Boogie Man" – Properbox; "Rare Hooker" – Charly

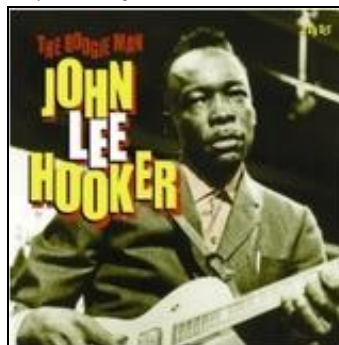


"Gotham Golden Classics: The Rare Recordings - Collectables; "The Complete 50s Chess Recordings" – Chess/Universal; "Don't Turn Me From Your Door: J.L.H. Sings His Blues" – Atco/Atlantic



HOOKER SINGLES IN DISGUISE

Is the chart below identical to the contents of a future come-to-be 2CD-pak of Johnnie's pseudonym recordings?



Aaron "Little Sonny" Willis, Joe Von Battle, John Lee Hooker, Emmet Slay, (Marcel Chauvard looks on) at Joe's Record Shop, Detroit. Photo by Jacques Demetre, 1959
 "The Boogie Man" with Detroit Modern/Sensation and pirate recordings 1948-1955 on Properbox 111 (4CD 2006, 98 total tracks – featuring 50 "disguise" recordings – not all on singles).

Title	Recorded	Orig. label and cat.no.	Issued	Pseudonym
Disc One				
1 New Boogie Chillen' (edited)	ca Sep 48	Modern 893	12-52	John Lee Hooker
2 Sally May	-	Modern 20-627	11-48	" & his Guitar
3 "Rocks" (Miss Sassie Mae)	Jun 12 -48	Krazy Kat UKLP 200	1990	John Lee Hooker
4 (Miss Sadie Mae) Curl My Baby's Hair	mid 1948	Fortune 846	11-58	-
5 Black Man Blues	ca Nov 48	King 4283	12-48	Texas Slim
6 Stomp Boogie	-	-	-	-
7 Helpless Blues	-	Regent 1001	2-49	Delta John
8 Goin' Mad Blues	-	-	-	-
9 Landing Blues	-	Savoy 5558	3-49	Birmingham Sam
10 Low Down-Midnite Boogie	-	-	-	-
11 Shake Your Boogie	-	orig. issued on a French bootleg LP in the '70s	-	John Lee Hooker
12 Morning Blues (Sittin' And Thinkin')	ca Dec 48	Acorn 308	4-49	The Boogie Man
13 Do The Boogie	-	-	-	-
14 Six O'Nine Boogie (609 Boogie)	-	Chance 1122	6-52	John L. Booker
15 Road Trouble (In My Father's House)	-	-	-	-
16 Cotton Pickin' Boogie	early 1949	orig. unissued (a "demo" acetate on Audiodisc exists)	John Lee Hooker	John Lee Hooker
17 Miss Rosie Mae	early 1949	Prize 704	mid 49	Johnny Williams
18 Highway Blues	-	-	-	-
19 Wayne County Ramblin' Blues	ca Mar 49	Danceland 403	1949	Little Pork Chops
20 The Numbers	ca Aug 49	King 4315	8-49	Texas Slim
21 I'm Gonna Kill That Woman	-	King 4323	10-49	-
22 Miss Lorraine	early/mid 49	Chance 1108	11-51	John Lee Booker
23 Talkin' Boogie	-	-	-	-
24 I Love To Boogie	-	Chance 1110	1-52	-
25 Graveyard Blues	-	-	-	-
26 Slim's Stomp	ca Sep 49	King 4329	1-50	Texas Slim
27 Wandering Blues	ca Aug 49	King 4334	2-50	-
28 Thinking Blues	-	King 4377	7-50	-
<i>Five more "Texas Slim" songs released from the King sessions: from ca 8-49 Devil's Jump (4315), Nightmare Blues (4323), Don't Go Baby (4334), and Late Last Night (4366), and from ca 9-49 Heart Trouble Blues (4329) - you will find them all on the Varese-Sarabande CD "I'm A Boogie Man".</i>				
Disc Two				
29 Don't You Remember Me (w dubbed drums)	ca Mar 50	Federal 12377 (orig King 4366 5-50)	1958	John Lee Hooker
30 Wandering Blues	Oct/Nov 50	Staff 710	11-50	Johnny Williams
31 House Rent Boogie	-	-	-	-
32 Mad Man Blues	early/mid 50	Gone 60/61	1951	John Lee Booker
33 Boogie Now (Hey Boogie)	-	-	-	-
34 Moaning Blues (Moaning And Stomping Blues)	ca Aug 49	King 4504 (orig King 4377 7-50)	12-51	John Lee Cooker
35 Questionnaire Blues	ca Mar 51	Gotham 509	ca 3-51	Johnny Williams
36 Real Gone Gal	-	-	-	-
37 Little Boy Blue	-	Gotham 513	1951	-
38 My Daddy Was A Jockey	-	-	-	-
39 Ramblin' By Myself	Apr 26 -51	Chess 1467	8-51	John Lee Booker
40 Leave My Wife Alone	-	-	-	-
41 Ground Hog Blues	-	Chess 1482	10-51	-
42 Louise	-	-	-	-
43 Prison Bound	ca 1951	Staff 718	1951	Johnny Williams
44 Bumble Bee Blues	-	-	-	-
45 Sunnyland Blues	-	Staff 711	-	(poss not Hooker)
46 Bull Headed Woman	-	Staff 711	-	(poss not Hooker)
47 Catfish	-	Gotham 515	3-52	John Lee
48 Mean Old Train	-	-	-	-
49 Blue Monday (I Ain't Got Nobody)	Jul 53	Rockin' 524	1953	John Lee Booker
50 Lovin' Guitar Man (Guitar Lovin' Man)	-	-	-	-
51 Pouring Down Rain (Wobblin' Baby)	-	Rockin' 525	-	-
52 Stuttering Blues	-	-	-	-
53 I'm A Boogie Man	Sep 53	DeLuxe 6009	10-53	Johnny Lee
54 I Came To See You Baby	-	-	-	-
55 No More Doggin'	ca May 55	JVB 30	5-55	Johnny Lee Hooker
56 Boogie Rambler	-	-	-	-
57 609 Boogie	ca 1954	Fortune 846	11-58	John Lee Hooker





Three versions of Charles Shaar Murray's book on Hooker, "Boogie Man", published in UK 1999, US in 2000 (with reprint 2002), and the re-edition of 2011. Various editions of "The Healer": Chameleon US 74808 and Silvertone Records UK 74307 ca September 1989; Chameleon Australia L 30370; Silvertone ORE LP 508; Pointblank/Virgin VPBCD 53; Mobile Fidelity Sound Lab UDCD 567 1992; and Razor & Tie 2029611 in 2001. The LP/CD was issued on several more "odd" and not-odd labels.

Back cover liner notes to the original "I'm John Lee Hooker" LP of 1959 (which says Hooker was 36 in 1959). Well - he sure looked much younger than 46 in the promo photo above (which was also shown at the back cover of the LP). After all, T-Bone Walker had called him "The Kid" already in 1949.

His Greatest / Most Famous Hit



*Recorded in Chicago late 1961 (ca December)
with Joe Edward Hunter, pno; Hank Cosby, tensax; Andrew "Mike" Terry, barsax;
Larry Veeder, gtr; James Jamerson, bs; Benny Benjamin, dms. Prob Calvin Carter, producer.*

Issued in April, 1962 with flip "Drug Store Woman"; both featured on the album "Burnin'" released early 1962.

You can't live without 'em! - CDs - Is this the top 25+? *part one



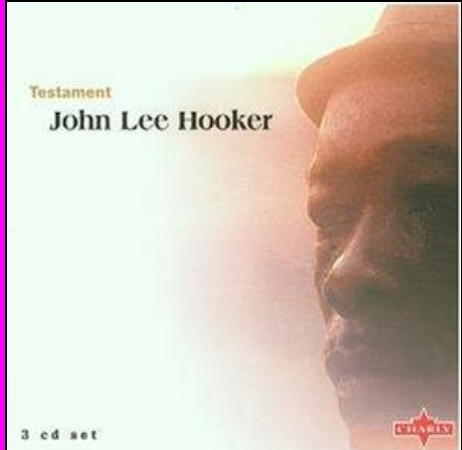
"Hooker" and "King of the Boogie" (compilations)
 Shout!Factory 826663-10198 (4CD – 2006/2011) including most of the tracks of "The Best of Friends" (84 tracks covering his whole career 1948-1998) – reissued on SPV Blue Label SPV 95940 ... and Concord/Craft Recordings 5CD (only 38 of the 100 tracks also on "Hooker").



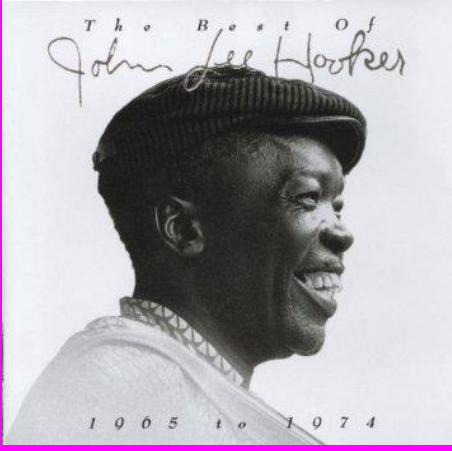
"Travelin'" (album)
 Charly SNAP 145 CD (2003)
 (a March 1960 session, plus bonus tracks)



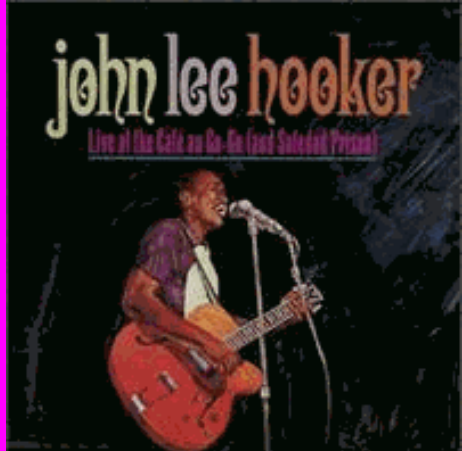
"Blues Immortal" (compilation)
 Virgin 72435-82741 (2003)
 (Modern recordings 1948-1955)



"Testament": (compilation)
 Charly SNAJ 705 (3CD - 2001)
 (essential recordings from his Vee-Jay sessions 1955-1964)

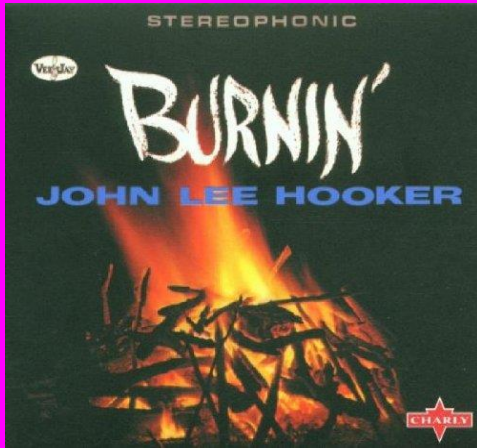


"The Best of 1965 to 1974": (compilation)
 MCA MCMD-10539 (1992/1999)
 (covering Impulse, Chess, BluesWay and ABC recordings)

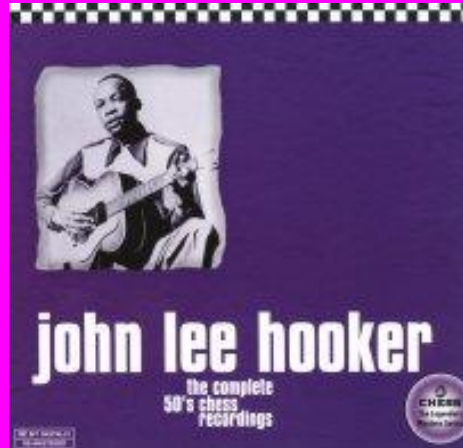


"Live at the Cafe au Go-Go" (album)
 MCA/Universal MCD 11537 (1996/2008)
 (his first great BluesWay with "Live at Soledad Prison" as bonus)

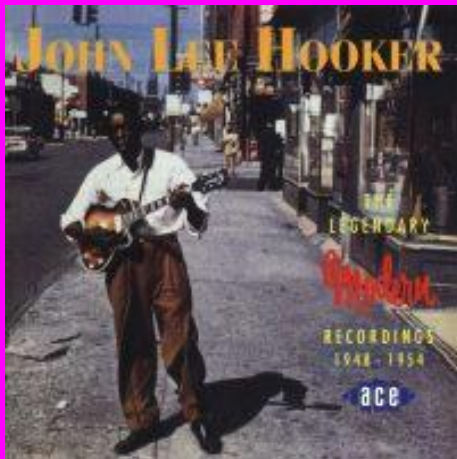
You can't live without 'em! - CDs - Is this the top 25+? *part two



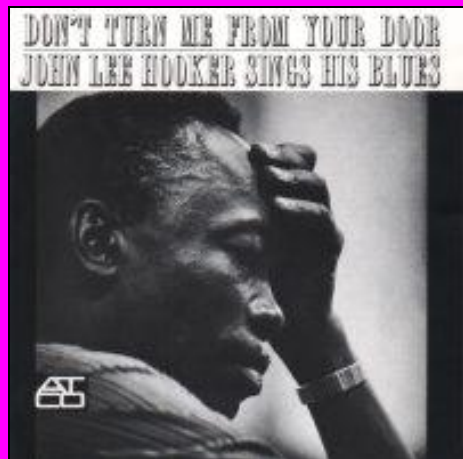
"Burnin'" (album)
 Charly CDGR 298 / SNAP 041 (2003/2008)
 (his late 1961 "Boom Boom" LP plus bonus)



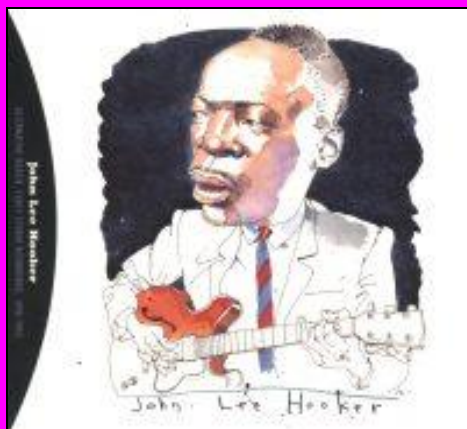
"The Complete 50's Chess Recordings": (compilation)
 Universal MCD 09391 (2CD 1998)
 (both of his two first Chess LPs, Fortune recordings and more)



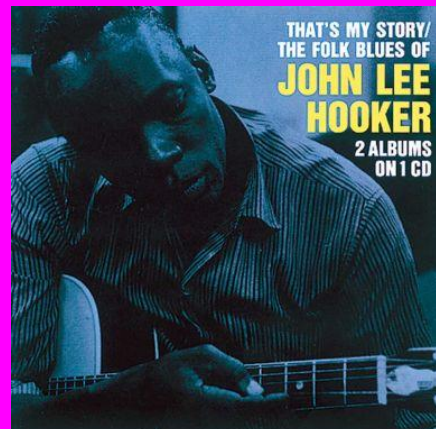
"The Legendary Modern Recordings" (compilation)
 Ace CDCHD 315 (1993)
 (with classic Modern recordings 1948-1953)



"Don't Turn Me From Your Door" (compilation/album)
 Atco 82365 (1992)
 (all of Henry Stone's productions of 1953 and four tracks from 1961)

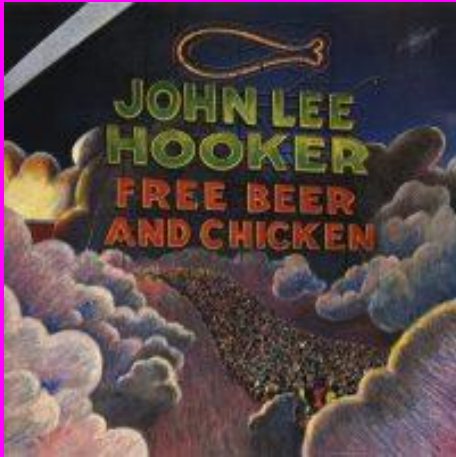


"Alternative Boogie – Early Studio Recordings"
 (compilation) Capitol 33912 (3CD 1995)
 (Bernie Besman recordings 1948-1952 plus California 1961)

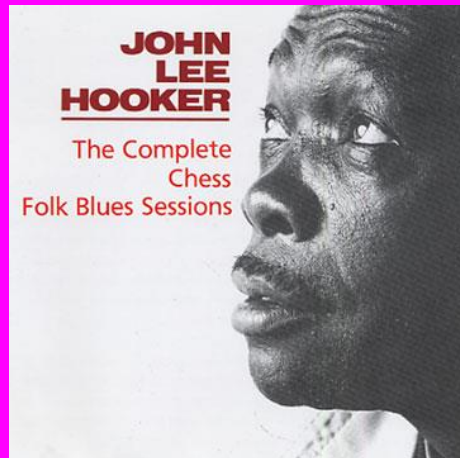


"That's My Story/The Folk Blues of" (albums)
 Ace CDCHD 927 (1990) (the first two Riverside LPs of 1959 and 1960,
 "The Country Blues of" with four lesser tracks and the full "That's My Story")

You can't live without 'em! - CDs - Is this the top 25+? *part three



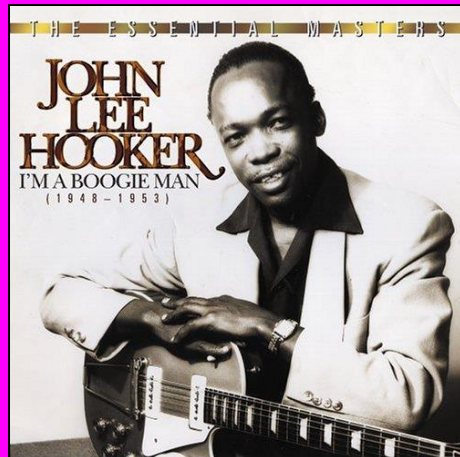
"Free Beer And Chicken" (album)
 Beat Goes On BG0CD123 (1991/2008)
 (his final ABC LP of 1974)



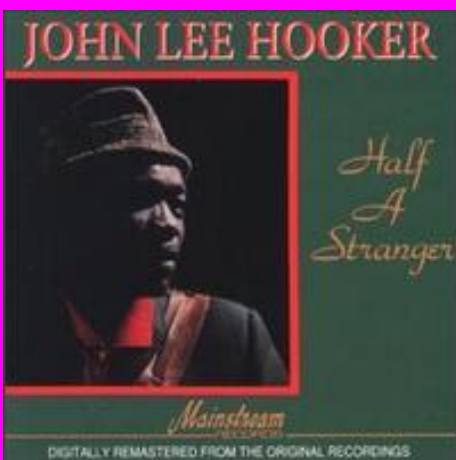
"The Complete Chess Folk Blues Sessions"
 (albums) MCA MCD-18335 (1991/ca1996)
 (two albums on one CD: The Real Folk Blues and More Real Folk Blues)



"Early Years – The Classic Savoy Sessions"
 (compilation & album) MetroDoubles METRD0CD532 (2CD 2004)
 (Elmer Barbee "pirate" recordings from 1948-1949, plus the 1961 session)



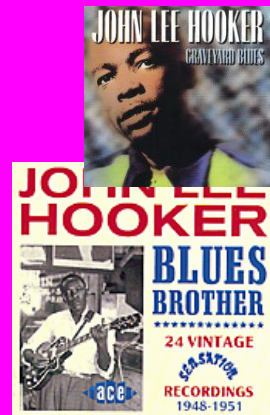
"I'm A Boogie Man" (compilation/album)
 Varese Sarabande 302086571-2 (2004)
 (featuring all Texas Slim recordings plus DeLuxe bonus)



"Half A Stranger" (compilation)
 Mainstream MDCD 903 (1991)
 (unedited masters from Modern 1948-1955 incl an alternate "I'm In The Mood")

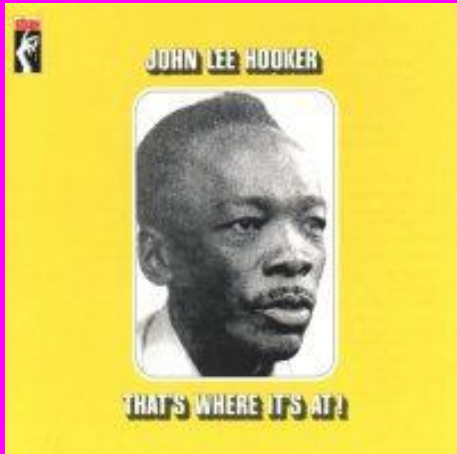


"Everybody's Blues" (compilation)
 Ace CDCHD 474 (1995/2006)
 (early alternate Besman tracks plus the two Specialty sessions of 1954)

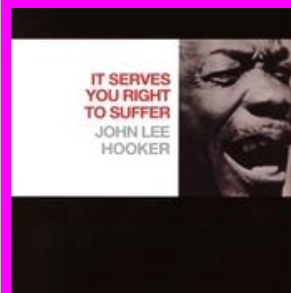


"Blues Brother – 24 Vintage Sensation Recordings 1948-1951"
 (compilation) Ace CDCHD 405 (1992)
 (24 classic Besman recordings mostly not from Modern)

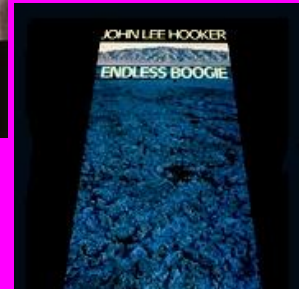
You can't live without 'em! - CDs - Is this the top 25+? *part four



"That's Where It's At!" (album)
 Stax CDSX 064 (1990/2001)
 (ten Henry Stone recordings of 1961)



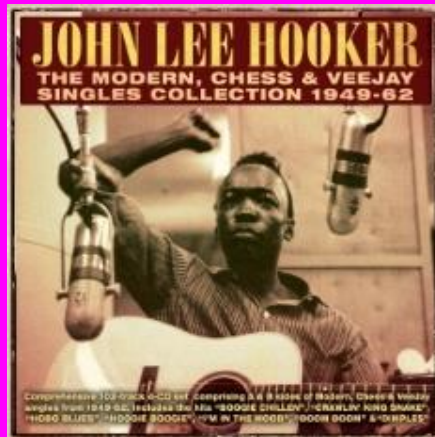
"It Serves You Right To Suffer" (album)
 Universal MCAD 12025 (1999/2008)
 (his very first ABC album, recorded for Impulse November, 1965)



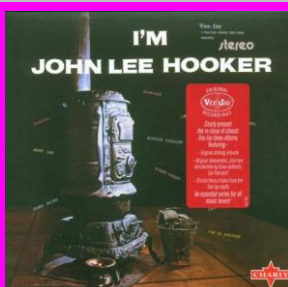
"Endless Boogie" (album)
 MCA MCAD 10413 (1991)
 (all eleven masters from "mother" ABC's double-LP recorded in November, 1970)



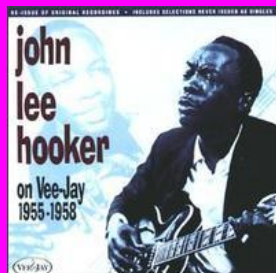
"The Boogie Man" or "Motor City Blues Master"
 (compilation) Properbox 111 (4CD 2006) or Properbox 163 (4CD 2011)
 (great stuff with lots of early "pirate" singles and Besman tracks 1948-ca 1955)



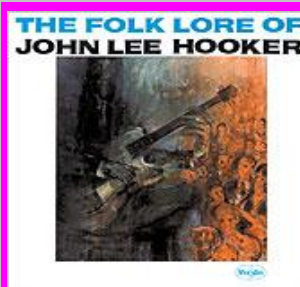
"The Modern, Chess & VeeJay Singles Collection 1949-62" (compilation)
 Acrobat AB0CD1703 (4CD 2016)
 (101 tracks from all 50 singles for the three labels, from 1948 up to 1962)



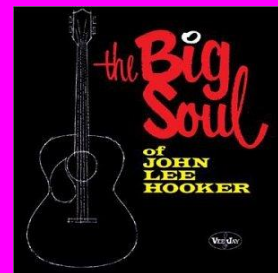
"I'm John Lee Hooker"
 (compilation/album)
 Charly SNAP 130 (2003/2008)
 (Johnny's very first Vee-Jay album with bonus tracks)



"John Lee Hooker on Vee-Jay 1955-1958"
 (compilation) Vee-Jay NVD2-713 (1993)
 (all his recordings in chronological order 1955-1958, 22 great tracks)

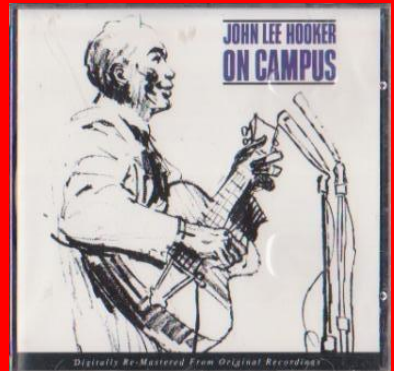
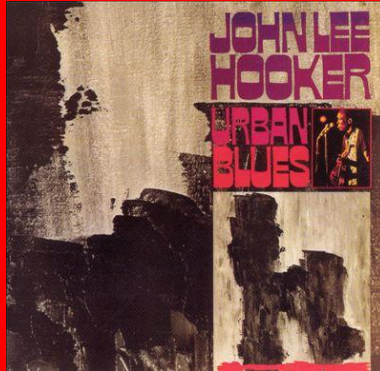


"The Folk Lore of John Lee Hooker"
 (compilation/album)
 Charly CDGR 300 / SNAP 073 (2003/2008)
 with bonus tracks)

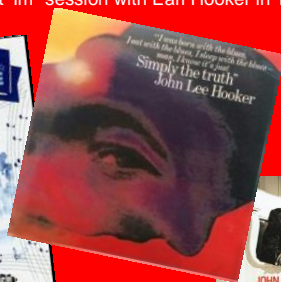


"The Big Soul of..." (album)
 Collectables COL CD 7102 - 11 tracks (2000)
 (CD repackaging of the original Vee-Jay LP)

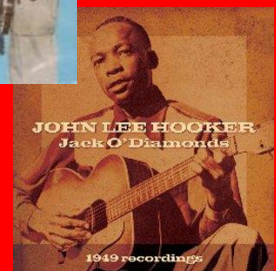
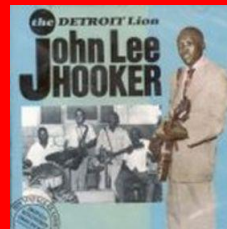
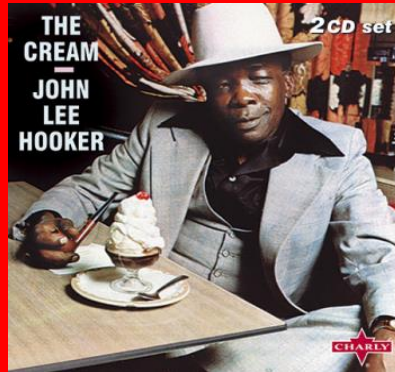
...and if you have 'em – Get These CDs Too!



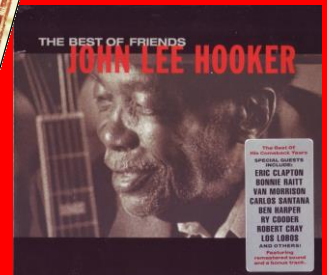
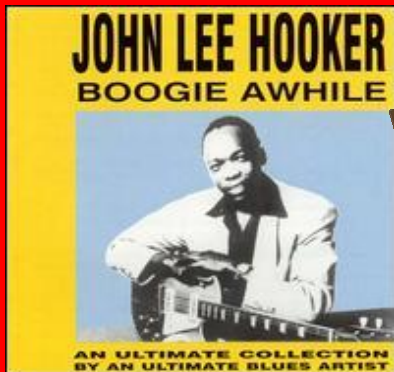
RPM/Shout 208 (1964 Vee-Jay and British recordings), BGO 122 with "Want Ad Blues" as bonus (also reissued on MCA MCAD-10760 with three unissued tracks recorded at the "If You Miss 'Im...I Got 'Im" session with Earl Hooker in 1969); Vee-Jay VJS 81066 (reissue of 1991 also on COL 7103)



Ace 530 (w bonus tracks) and 799, MCAD22136, Blue 49212 (w bonus tracks), Magic 3930232 (w bonus tracks)



Eagle 20023, Charly 542 (w bonus tracks), Demon 154, Eagle 20024



Krazy Kat 05, Collectables COL 7104 "In Person" (2001), Collectables 5151 (2000), Charly 176 "Rare", and Blue 49342.

Try to find "The Vee-Jay Years" 6CD-set and the DIG "book" 4CD-set on (both on Charly)
 ... and check "Ultimate CDs" in discography section for details of the above!



New CD – Canned Heat with John Lee Hooker – Cleopatra issued April 2015 with six live-tracks recorded in Carnegie Hall 1971: Framed / Let's Work Together / Hey Babe / Shake 'N' Boogie / Back Door Man / Tease Me Bab. **Top:** Three "Modern" re-issues - the two Danish Official bootleg albums, and the nice 26-track "The Great John Lee Hooker" on Southern Routes Ltd., plus two European versions of the Polydor 1963 single (British and Belgian). **Center:** three long-time serving members of the Coast To Coast Blues Band: Melvyn Deacon Jones, and guitarists Rich Kirch and Luther Tucker.



THE BEST OF THE "ROSEBUD" YEARS

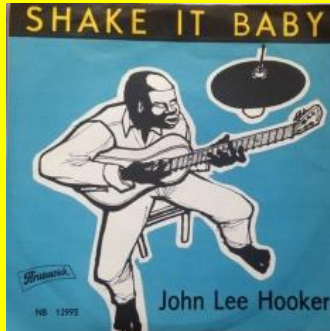
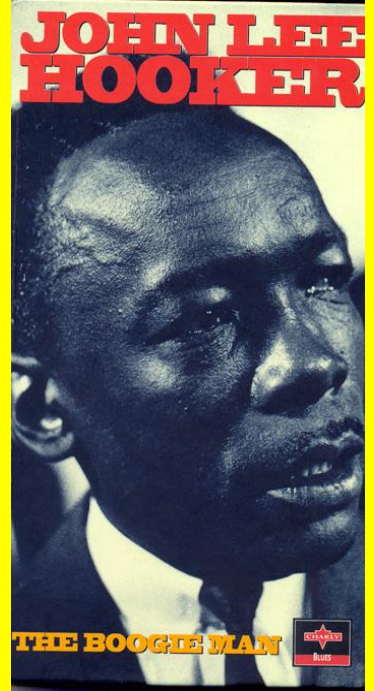
c 1980/82	Jealous	with	Michael Osborn and Deacon Jones
1986	We'll Meet Again	with	Bruce Kaphan and Deacon Jones
1987	Baby Lee	with	Robert Cray
1988	The Healer	with	Carlos Santana
1988	I'm In The Mood	with	Bonnie Raitt and Roy Rogers
1989	Red House	with	Booker T. Jones and Randy California
1990	Bottle Up And Go	with	John Hammond
1991	Mr. Lucky	with	Robert Cray
1991	This Is Hip	with	Ry Cooder and Johnnie Johnson
1991	Up And Down	with	Warren Haynes and Johnnie Johnson
1991	Same Old Blues Again	with	Robert Cray
c 1991/93	Loving People	with	Zakiya Hooker (remix on "Face to Face")
1993	You Shook Me	with	B. B. King
1994	Kiddio	with	Charles Brown
1996	Don't Look Back	with	Van Morrison
1998	Boogie Chillen'	with	Eric Clapton



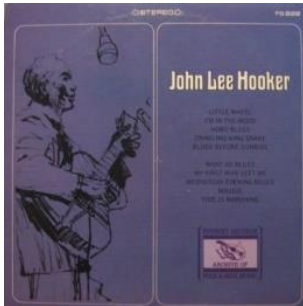
Really Rare!

"The Boogie Man" on 4-set CD "book" Charly DIG 5 (UK 1994) with a total of 80 tracks covering 1948-1966 (excluding Modern, but including most of his early "pirate" singles and lots of rare studio - and live - recordings). Deleted from catalogue today.

Left: Hooker's road (and recording) Coast To Coast Blues Band (here in ca 1970) with f.l. Geno (aka Gino) Skaggs, Luther Tucker, car-driver & band-leader (drummer) Ken Swank, and far right Freddy Roulette. On top of car: unknown with poss Paul Wood .. and is it Robert Hooker? Photo ctsy Geno Skaggs (bassguitar). Below: the German Brunswick single.



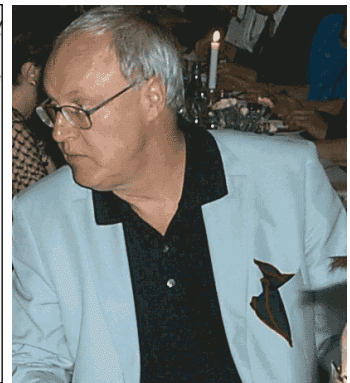
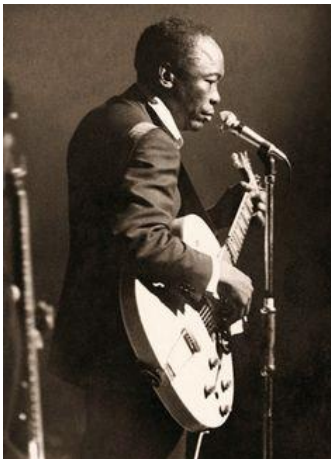
Three US "reissue" LPs from the Vee-Jay catalog on Everest Records Archive of Folk and Jazz Music



Everest FS-222 John Lee Hooker, 1968
 Little Wheel / I'm In The Mood / Hobo Blues / Crawling King Snake / Blues Before Sunrise //
 Want Ad Blues / My First Wife Left Me / Wednesday Evening Blues / Maudie / Time Is Marching

Everest FS-347 Hooked On The Blues, 1979
 Boogie Chillun / Tupelo / Whiskey And Wimmen / I Love Ya Honey / Every Night //
 'Frisco / Take A Look At Yourself / She Shot Me Down / No One Told Me / Mighty Fire

Everest FS-369 John Lee Hooker Sings John Lee Hooker, 1982
 Old Time Shimmy / I Wanna Walk / Canal Street Blues / Run On / I'm A Stranger //
 Solid Sender / Sunny Land / Goin' To California / I Can't Believe / I'll Know Tonight



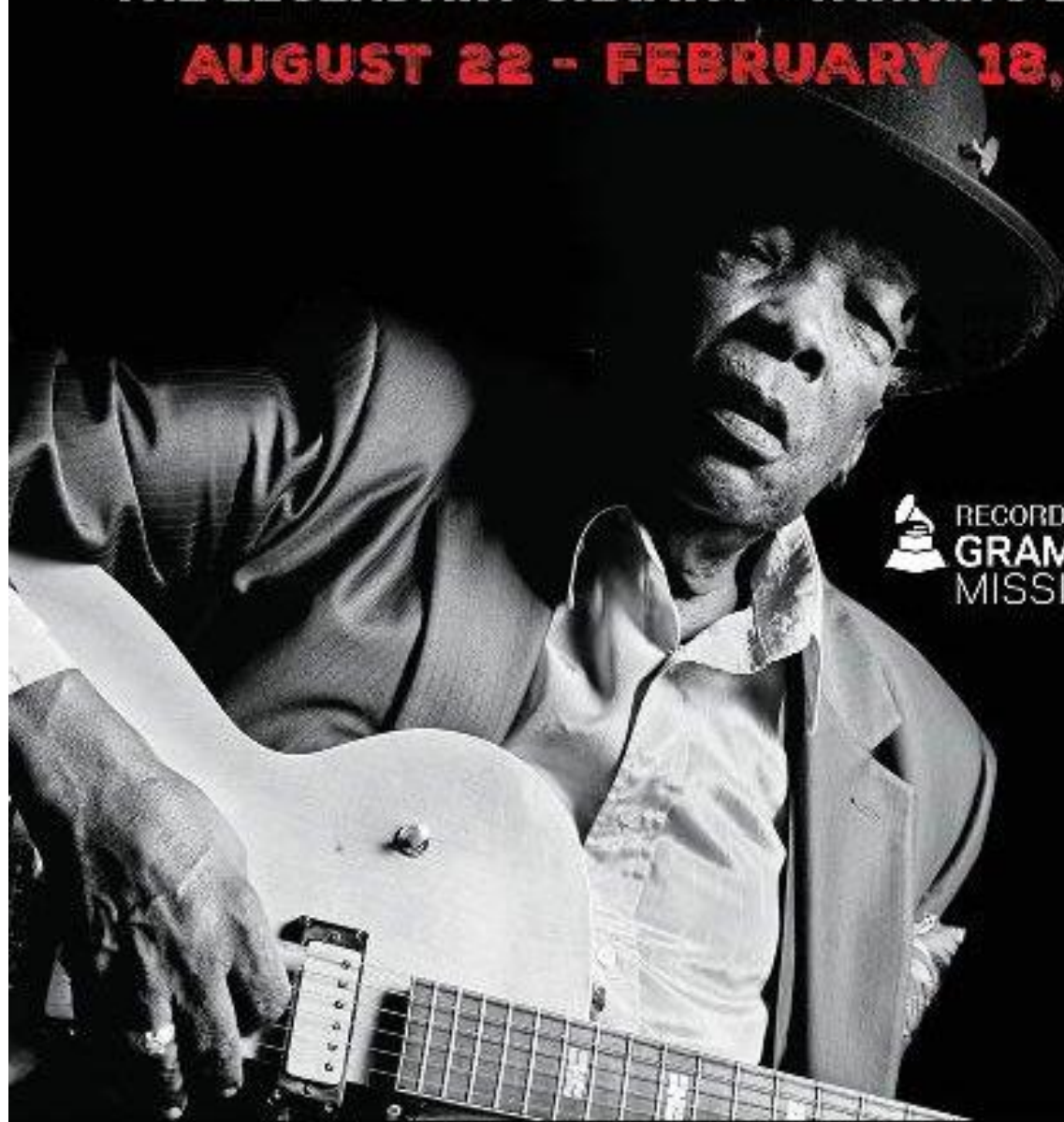
John Lee Hooker in his early prime 1959 (... and the editor "in his prime" 2009)



John Lee **HOO**KER

**A NEW EXHIBIT CELEBRATING THE CENTENNIAL OF
THE LEGENDARY GRAMMY®-WINNING BLUESMAN**

AUGUST 22 - FEBRUARY 18, 2018

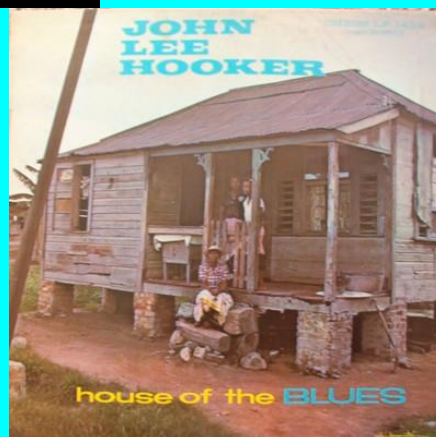
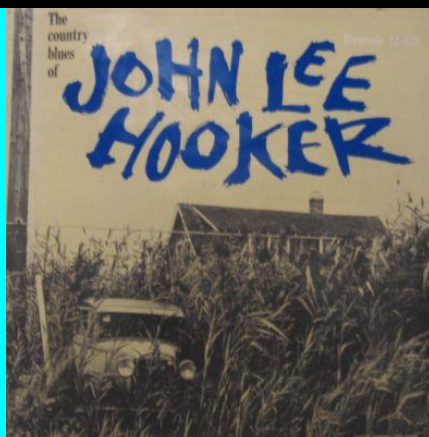
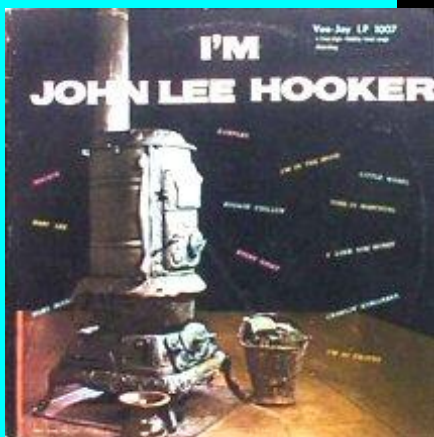


 RECORDING ACADEMY™
GRAMMY MUSEUM
MISSISSIPPI

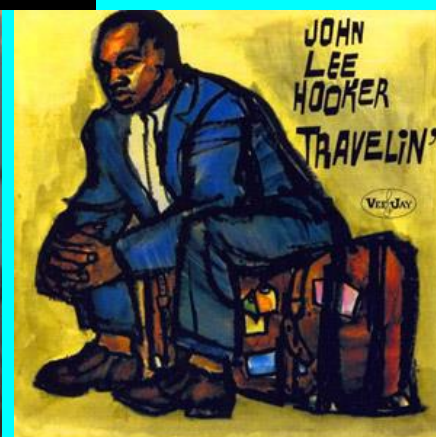
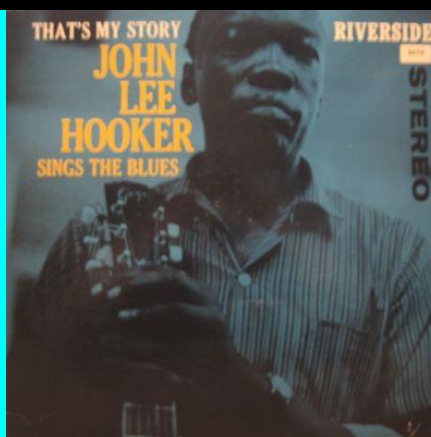
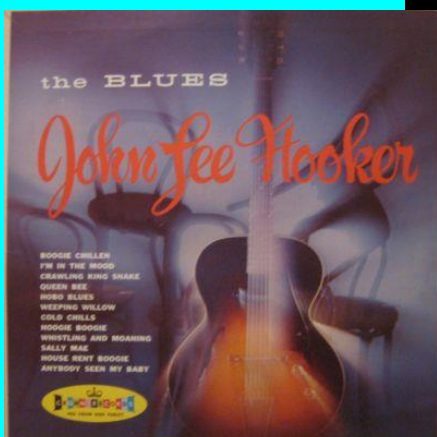
<https://www.deltabluesmuseum.org/spotlight-john-lee-hooker.asp>

ENCORE: Hooker's Very First LPs (1959-1961)

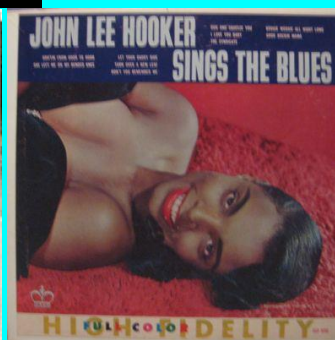
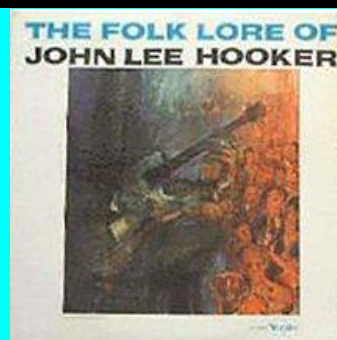
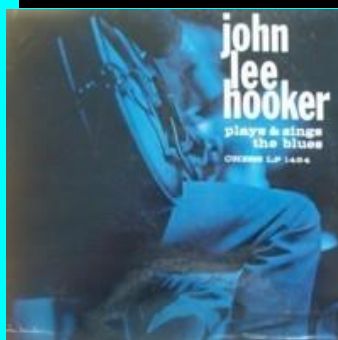
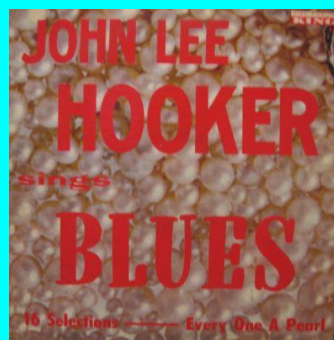
1959 Vee-Jay, Riverside, Chess



1960 Crown, Riverside, Vee-Jay



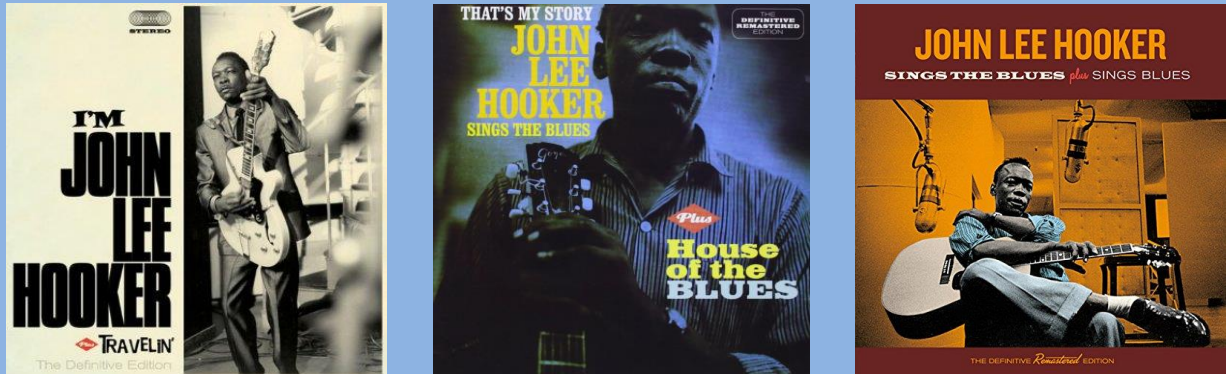
1961 King (late 1960), Chess, Vee-Jay, Crown



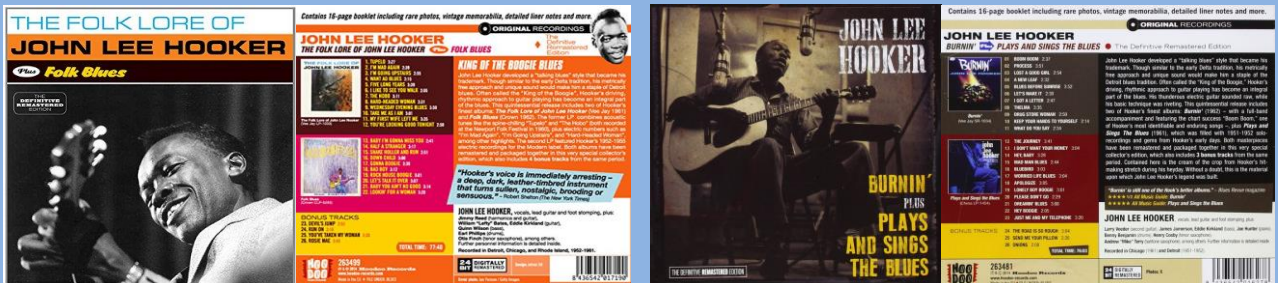
Hooker's first albums reissued on public domain CDs. Great Soul Jam & Hoodoo CDs featuring early LPs – only Crown's "The Blues" is missing.



"The Country Blues of", and "Burning Hell!" (2015); "The Galaxy LP" and "The Big Soul of.." (2016) reissued on Soul Jam (all four with "random" bonus tracks). Please note that the discographical information on Galaxy is incorrect, the LP was recorded in Los Angeles on March 1, 1961.



Above three CDs with 2 original LPs each – on Soul Jam issued 2012-2014. "Don't You Remember Me" only appears in the Crown version (not the differing King) on "Sings the Blues plus Sings Blues". Below: The latest on Hoodoo (same series as above) issued 2014-2015. All CDs have nice inlay booklets with fine Gary Blalock presentations, original liner notes, and great memorabilia. Further CDs covering "The Blues" (Crown), "The Best of John Lee Hooker" (Vee-Jay), and Crown's "The Great John Lee Hooker" would complete Hooker's LPs up to early 1963.



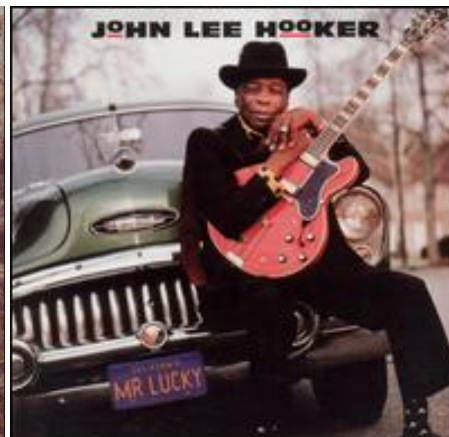
"The Blues" in three different versions, ... and back liner notes to "The Great John Lee Hooker" on Southern Routes 26-track CD of March, 2016.

John Lee Hooker was the blues personified. The potency of his music, the longevity of his career and his relentless drive elevated the Delta blues to electrifying new altitudes. Late in life, he enjoyed four Grammy awards, a star on the Hollywood Walk of Fame, appearances at Madison Square Garden, an album that sold more than a million copies (1989's "The Healer") and induction to the Rock & Roll Hall of Fame. This disc reveals Hooker's innate power in all its high-voltage, soulful glory. These twenty-six classic recordings from the late 1940s and early '50s ably demonstrate the majestic artistry which kept him at the blues forefront for the next five decades. This is stuff that profoundly altered the course of popular music, anticipated rock & roll and inspired generations of guitarists to reach out for a chance at conjuring one small shred of the almost mystical, downright hypnotic and profoundly compelling blues truths that came so easily to John Lee Hooker (- Jonny Whiteside, from liner notes Southern Routes 26-track CD SR-2505).

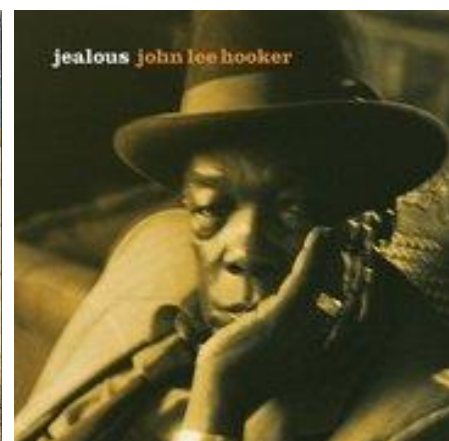
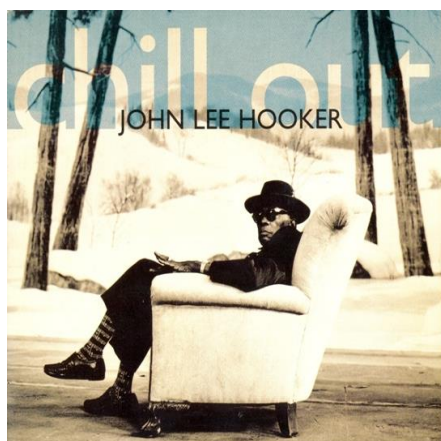


...and his last original ones: Hooker's Revival 1986 - 1998

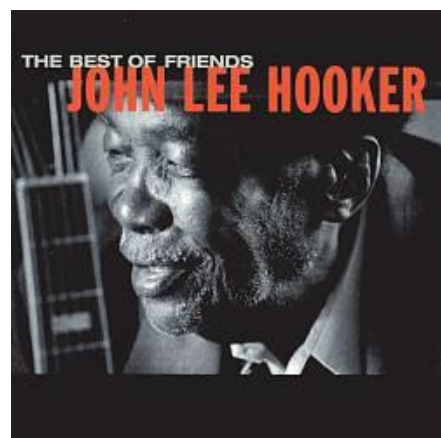
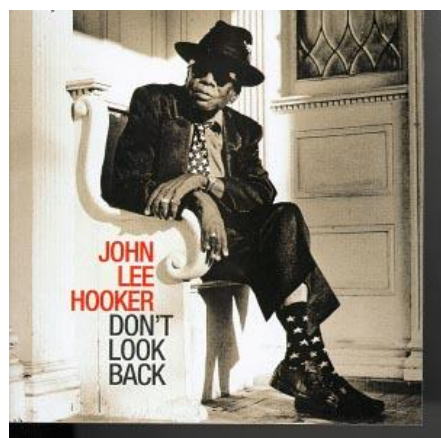
The albums below were issued from 1986 on; the first on Pausa (later reissued on Pointblank), the second – the famous “The Healer” on Chameleon – in Britain Silvertone (later reissued on Mobile Fidelity – and others), followed by the six Virgin/Pointblank albums (still Silvertone in Britain), finishing with the great compilation “The Best Of Friends” of 1998 (most of them reissued on Shout!Factory with bonus tracks), The last CD from 2003 – issued on Eagle. After that issue Shout!Factory took care of Hooker's legal album issues via reissues of Pointblank, Virgin and Vee-Jay recordings – plus the great 4CD-Box “Hooker” with initiative from the John Lee Hooker Estate.



Jealous 1986, The Healer 1989, and Mr. Lucky 1991

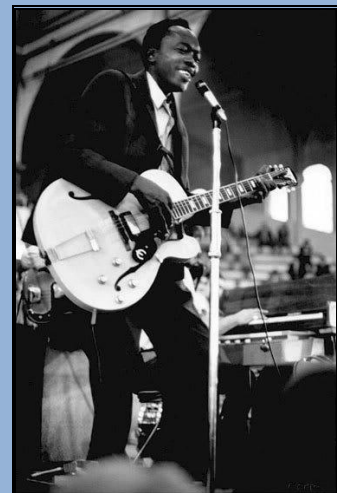
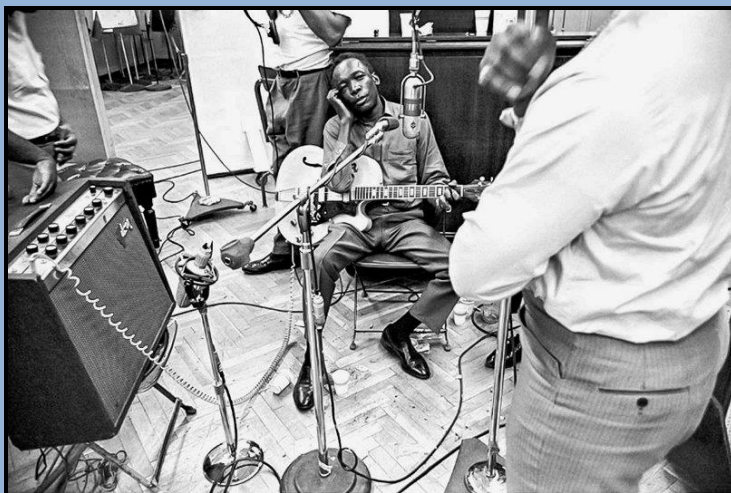
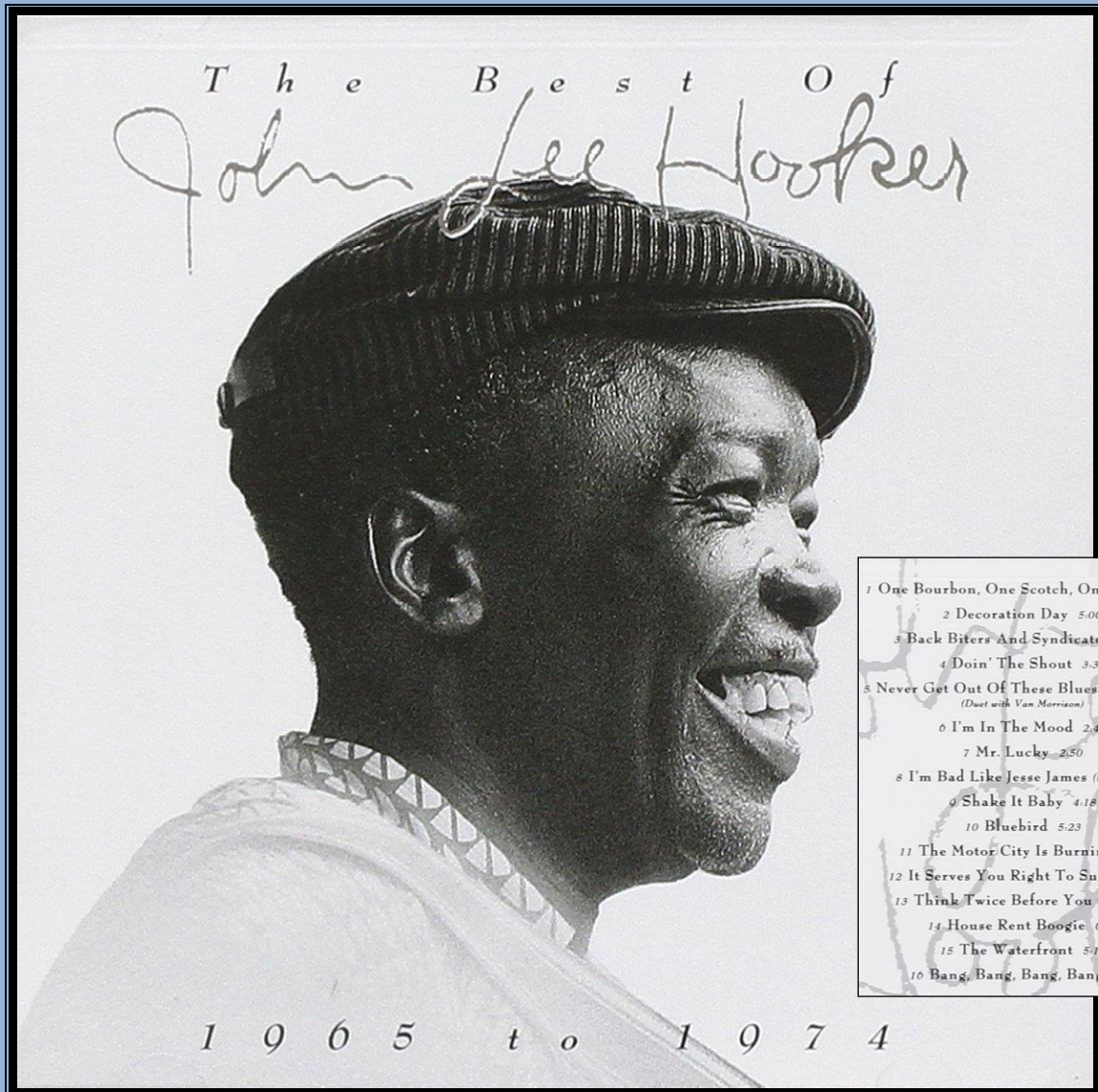


Boom Boom 1992, Chill Out 1995, and re-release of Jealous 1996



Don't Look Back 1997, The Best of Friends 1998, and Face to Face 2003 - (“Hooker” – top right – issued October 31, 2006)

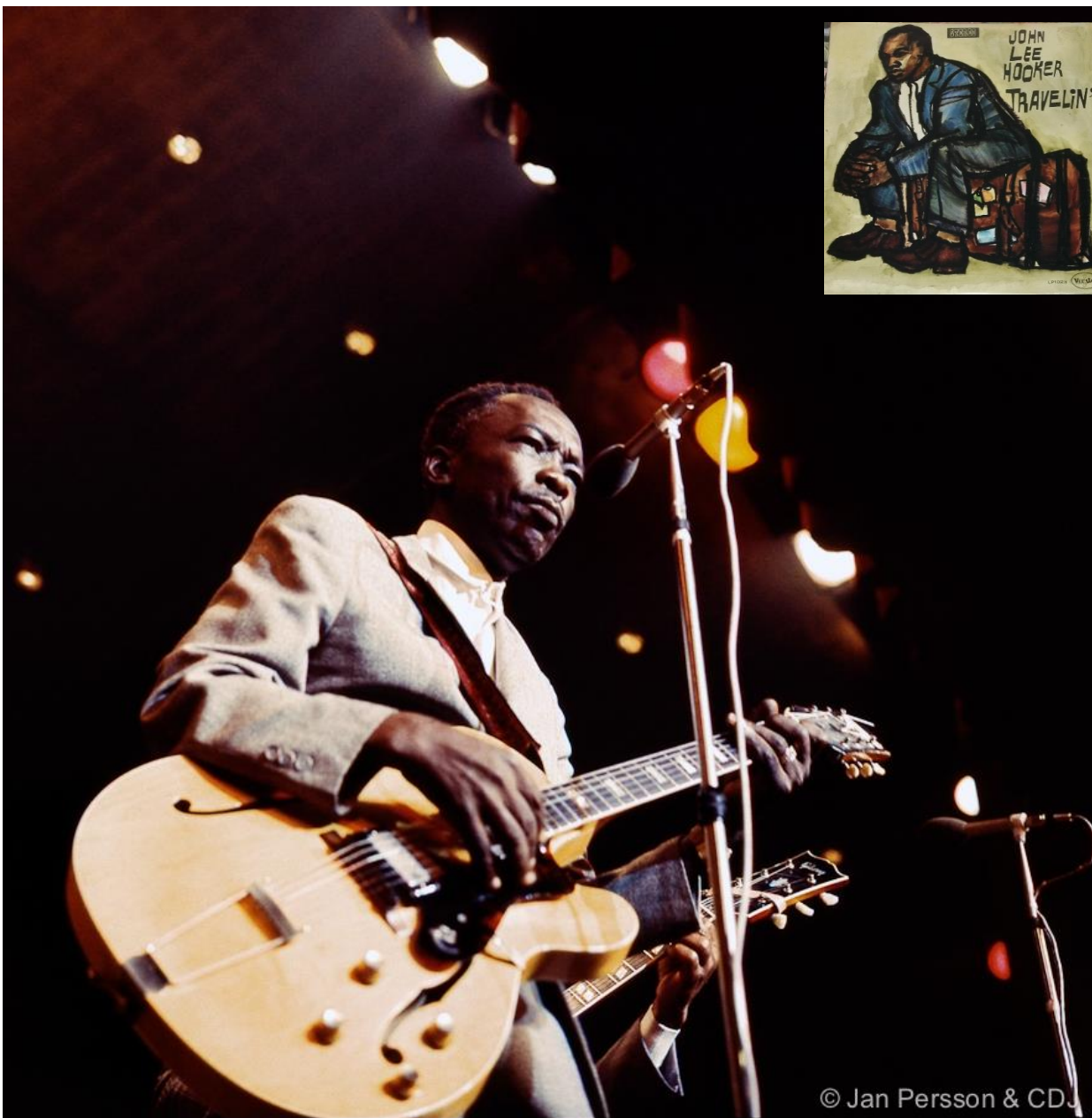
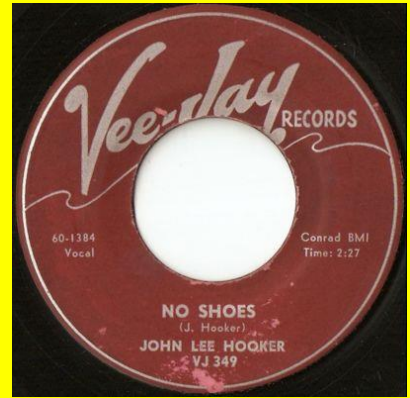
THE BEST OF 1965 to 1974 - issued on MCA in 1992 and 1999



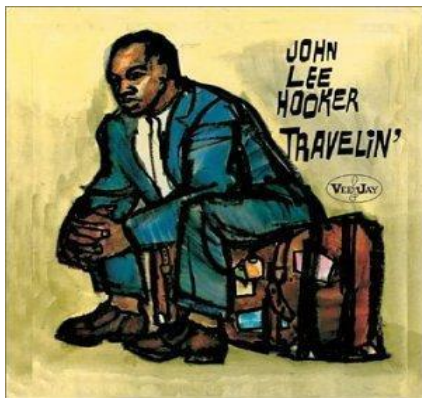
Editor's absolute favorite album and the superb hit single from it.



No food on my table,
and no shoes to go on my feet.
No food on my table,
and no shoes to go on my feet.
My children cry for mercy,
They ain't got no place to call their own.
Hard times, hard times,
hard times seem like a jealous thing.
Hard times, hard times,
Hard times seem like a jealous thing.
If someone don't help me,
and I just can't be around free much long.
No shoes on my feet,
and no food go on my table.
Oh no, it's too sad,
(my) children cry for bread.



© Jan Persson & CDJ



JOHN LEE HOOKER TRAVELIN'

1. NO SHOES 2:25
 2. I WANNA WALK 2:12
 3. CANAL STREET BLUES 2:52
 4. RUN ON 2:09
 5. I'M A STRANGER 2:39
 6. WHISKEY AND WIMMEN 2:50
 7. SOLID SENDER 2:33
 8. SUNNY LAND 2:28
 9. GOIN' TO CALIFORNIA 2:32
 10. I CAN'T BELIEVE 2:49
 11. I'LL KNOW TONIGHT 2:38
 12. DUSTY ROAD 2:19

Total Running Time 30:44
 All selections written by John Lee Hooker
 Originally released in 1960 as Vee-Jay # 1023

LONG PLAY 331 R.P.M.

JOHN LEE HOOKER TRAVELIN'

1. NO SHOES 2:25
 2. I WANNA WALK 2:12
 3. CANAL STREET BLUES 2:52
 4. RUN ON 2:09
 5. I'M A STRANGER 2:39
 6. WHISKEY AND WIMMEN 2:50
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Total Running Time 30:44
 All selections written by John Lee Hooker
 Originally released in 1960 as Vee-Jay # 1023

Collectables
 COL-CD-7111

VEE JAY LP 1023

John Lee Hooker . . . Travelin'

SIDE ONE

1. NO SHOES—John Lee Hooker, Conrad Publishing Co., Inc. 2:10—BMI
2. I WANNA WALK—John Lee Hooker, Conrad Publishing Co., Inc. 2:15—BMI
3. CANAL STREET BLUES—John Lee Hooker, Conrad Publishing Co., Inc. 2:30—BMI
4. RUN ON—John Lee Hooker, Conrad Publishing Co., Inc. 2:10—BMI
5. I'M A STRANGER—John Lee Hooker, Conrad Publishing Co., Inc. 2:35—BMI
6. WHISKEY AND WIMMEN—John Lee Hooker, Conrad Pub. Co., Inc. 2:10—BMI

SIDE TWO

1. SOLID SENDER—John Lee Hooker, Conrad Publishing Co., Inc. 2:30—BMI
2. SUNNY LAND—John Lee Hooker, Conrad Publishing Co., Inc. 2:15—BMI
3. GOIN' TO CALIFORNIA—John Lee Hooker, Conrad Pub. Co., Inc. 2:20—BMI
4. I CAN'T BELIEVE—John Lee Hooker, Conrad Publishing Co., Inc. 2:37—BMI
5. I'LL KNOW TONIGHT—John Lee Hooker, Conrad Publishing Co., Inc. 2:35—BMI
6. DUSTY ROAD—John Lee Hooker, Conrad Publishing Co., Inc. 2:09—BMI

The passion and power of John Lee Hooker are so direct and undiluted that they can startle listeners who hear him for the first time. A few months ago, I was musical advisor for a CBS-TV folk show. Anxious to have Hooker included in the cast, I brought in some of his records for the producer to hear. After listening to less than a minute of one of John Lee's "talking blues"—the song about the disaster in Tupelo, Mississippi—the producer hired Hooker and expressed bewilderment that a talent of such elemental force was not better known to a wider audience.

Actually, of course, the major blues singers—from Ma Rainey on—have never had a mass American audience although they certainly enjoyed large popularity among Negro listeners and a few dedicated collectors of all kinds of backgrounds. In the past few years, as rhythm and blues has more and more influenced pop music, the audience for blues—usually softened and gimmicked blues—has increased among American teenagers. The jazz audience, too, is beginning to realize that the blues are far from dead. Many modern jazzmen are digging with almost religious ardor into the "roots" of the jazz tradition and emphasizing "soul" music more than ever before.

Even in jazz, however, knowledge about the blues, past and current, is not as oriented or detailed as it should be. Only the smaller jazz magazines run consistent coverage of blues performers (and I do not mean Joe Williams) and discography on the subject has largely been confined until recently to Europe. In fact, it was two Europeans—Jacques Lemetre and Marcel Chauvard—who reported for the first time in print on a lengthy tour of contemporary American blues centers. Their stories were written, not for an American magazine, but for the French monthly *Jazz-Hot*.

The travelers met John Lee Hooker in Detroit. They had been aware of his work, and were deeply impressed by the fact that, as Lemetre wrote, Hooker is "one of the most primitive (from a musical point of view) and, I would say, one of the most African of blues singers." American blues expert Chris Strachwitz made a corollary point in *The Jazz Review*, pointing out that "John Lee Hooker literally means the blues in a manner reminiscent of the men on some of the recordings made by Alan Lomax in Southern prisons . . . John Lee Hooker is today only in his middle forties. I say only because his style is a truly archaic one, and it has changed very little since he first began recording about ten years ago."

Born on a farm near Clarksdale, Mississippi, he became a wanderer at 17, working at a number of jobs and always learning and playing the blues. Since basing himself in Detroit, he has had considerable recording success in the singles field, most notably for Vee-Jay. In the past year or so, Hooker's audience has expanded to include more and more aficionados of jazz and folk music. Hooker is not analytic about his music except to say: "Any way you take them, the blues are sure not dying. They're a steady roller; but you can't study up on them to sing them. You got to study up on people. I can be laying on the bed and something will come to me of what I've seen. I'll get up, get my guitar, and I'll make a blues telling what I feel. The blues are what you know."

These are some of the things John Lee Hooker has seen:

NO SHOES illustrates the starkness of Hooker's lyrics. Not always startling in the originality of their imagery, his words, however, are unmistakably blunt and powerful. Furthermore, as sung with his uniquely expressive urgency, they take on connotations that can become fiercely ominous. As Dick Weissman wrote in *The Jazz Review*: "When singing slow blues Hooker uses a variety of intonations and sings with a seriousness that is unequalled among contemporary blues singers."

I WANNA WALK underlines another quality of Hooker—the capacity to express impregnable determination. This is more than a love song. It's a battle cry, and there's no room left by Hooker for any doubt that he'll carry away his girl.

CANAL STREET BLUES can make you feel awfully footsore. The repetitive accompaniment and Hooker's chant-like vocal conveys the feeling of endless walking and furthermore, the walking of a lonely man who is also broke. But—and this is another occasional characteristic of Hooker—there is a sudden turn at the end. Suddenly there's hope again. Hooker's blues can be grim but they are rarely defeatist.

RUN ON also has hypnotic accompaniment. Hooker can build up an intense emotional pressure with a minimum of words and simple, spare melodic and rhythmic motifs. Part of this ability has to do with the impact of his vocal timbre alone and part is the way he handles the electric guitar. To quote Weissman: "Hooker is actually able to use that monster, the electric guitar, for his own purposes, rather than have it control him. The vibrating strings, powerful bass lines and unison string runs are all more effective than they would be on an acoustic guitar."

I'M A STRANGER underlines one of the more recurring themes in Hooker's works—man alone, the wanderer, asking for warmth. Note here how bleakly the guitar sketches the strangeness of the town and the inexorable rain.

WHISKEY AND WIMMEN can annihilate a man, as the song says. But more than the words themselves there is the raw power of Hooker's voice, his way of pointing the moral like a ragged rust-covered blade.

SOLID SENDER has the totally candid directness that makes the best of the blues so exhilarating. Listen to the shiver of anticipation that Hooker makes his voice project when he sings: "I lay my hands on your body, baby; it chill me, it chill me through and through." The song as a whole is one of the more unreserved—and realistic—tributes to a loved one in blues literature.

SUNNY LAND is the story of the girl who was "good" down South but becomes a "notoriety" woman up North and won't stay home at night. In this song, too, there is the customary Hooker sound and beat of threatening fate. Though not stated at all explicitly, the feeling is that sooner or later the ungrateful lady from the South will get hers. Perhaps, the train-like guitar seems to suggest toward the close, she may even be sent home where temptations are fewer.

GOIN' TO CALIFORNIA is another traveling song. This man is alone in the worst way—the feeling of being alone when you're with somebody. The girl is being sent home. Better no one than a girl who "won't do right."

I CAN'T BELIEVE's introduction includes a familiar Hooker melodic figure, one that makes up the Greek chorus throughout his Tupelo blues. This story deals with another of the sadder certainties of life—the time has come for that moment of truth that turns into anguish once it's finally absorbed. His girl has put him down. It's hard for a man in love to accept the fact that his love, powerful as it is, can't always make another person love him back.

I'LL KNOW TONIGHT is an unabashed invitation to celebrating the acute pleasures of sex. The insistent background this time promises fulfillment, not doom, but it's no less forceful and unyielding. It can never be said of John Lee Hooker's music that it's coy or round-about. John is perfectly clear concerning his goal and wastes no time getting there.

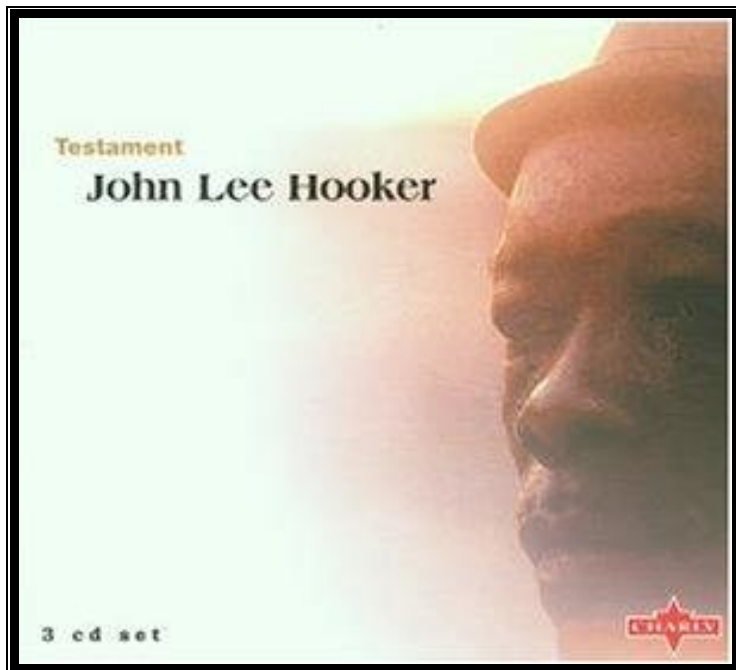
DUSTY ROAD emphasizes the refreshing avoidance of sentimentality in much blues literature. There are more girls than one in the world. Rather than moon over a beloved's indecision, John Lee makes it clear that if this girl doesn't want to go with him, he'll find someone else.

As a whole, John Lee's music—his playing, his lyrics, his stance—remind me especially of a vintage blues lyric quoted by Paul Oliver in *Blues Fell This Morning*: "I got to keep movin'-n-n-n. I got to keep movin'-n-n-n. Blues fallin' down like hail. Mmmm-m-m-n, blues fallin' down like hail. And the days keep on worryin' me, for a hell-bound on my trail, Hell-bound on my trail, hell-bound on my trail."

—NAT HENTOFF, Co-Editor, *The Jazz Review*

TESTAMENT - Charly SNAJ 705 CD

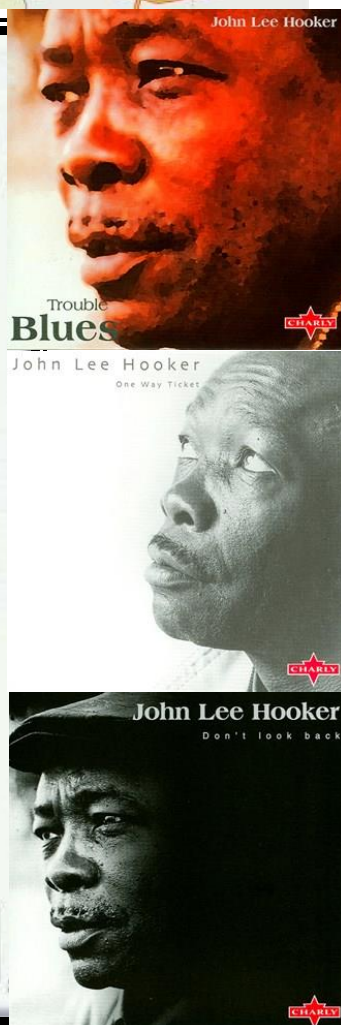
In September 2001 Charly (of UK) issued "Testament" – a 3-CD-set comprising the best of the Vee-Jay years. The CD is hard to find today – out of catalogue.



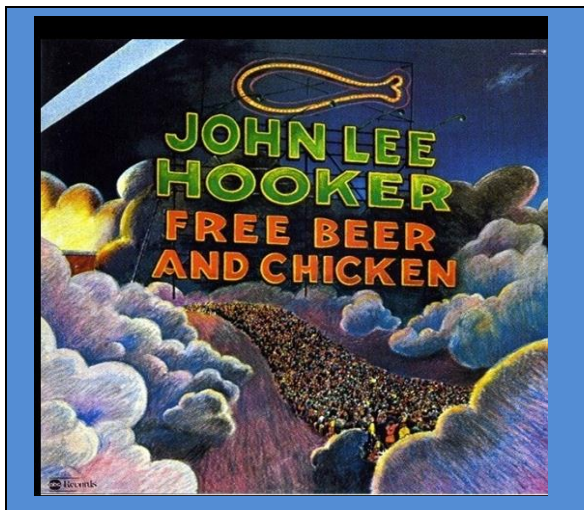
SNAJ 705 CD
 File Under Blues
 ADD DIGITALLY REMASTERED AT CHARLY STUDIOS
 LC 08477

disc one	disc two	disc three
Trouble Blues	One Way Ticket	Don't Look Back
1. Dimples	1. Boogie Chillun	1. Boom, Boom
2. Unfriendly Woman	2. Hobo Blues	2. Whiskey And Wimmen
3. Time Is Marchin'	3. Crawl'n' Kingsnake	3. Dusty Road
4. I'm So Worried, Baby	4. Nightmare	4. I'm Mad Again
5. Every Night	5. House Rent Boogie	5. Want Ad Blues
6. The Road Is So Rough	6. Drive Me Away	6. I'm Going Upstairs
7. Trouble Blues	7. Sally Mae	7. Process
8. Baby Lee	8. Moanin' Blues	8. Let's Make It
9. Everybody Rockin'	9. Tupelo (Live)	9. Blues Before Sunrise
10. I'm So Excited	10. Wednesday Evening Blues	10. I've Got A Letter
11. Crawl'n' Black Spider	11. Dirty Ground Hog	11. Drug Store Woman
12. Little Wheel	12. Five Long Years	12. Send Me Your Pillow
13. Little Fine Woman	13. My First Wife Left Me	13. Take A Look At Yourself
14. Rosie Mae	14. I Can't Believe	14. This Is Hip
15. You Can Lead Me, Baby	15. Solid Sender	15. I'm Leaving Baby
16. I Love You, Honey	16. Sunny Land	16. Birmingham Blues
17. You've Taken My Woman	17. I'm A Stranger	17. Don't Look Back
18. Mama, You Got A Daughter	18. No Shoes	18. Your Baby Ain't Sweet Like Mine
19. Maudie	19. One Way Ticket	19. It Serves Me Right To Suffer
20. I'm In The Mood	20. Half A Stranger	20. Big Legs, Tight Skirt

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FREE BEER AND CHICKEN



Hooker's last ABC album: "Free Beer and Chicken"

(his "Funky Soul" LP)

ABC ABCD-838 (LP), 1974

BeatGoesOn BGOCD 123 (CD), 1991 and 2006



Complete session details, compiled by
the album's producer **Ed Michel**.
image below: Clifford Coulter



MAKE IT FUNKY

JOHN LEE HOOKER, vocal and guitar; GREG ADAMS, trumpet; MIC GILLETTE, trumpet and trombone; EMILIO CASTILLO and LENNY PICKETT, tenor saxophone; STEVE KUPKA, baritone saxophone [NOTE: this was the TOWER OF POWER horn section--Ed]; ROBERT HOOKER, Fender Rhodes electric piano; CHARLIE GRIMES and WA-WA WATSON [Melvin Ragin], guitar; CLIFFORD COULTER, Fender bass; KEN SWANK, drums; KENNETH NASH, balafo, conga drum, and griot bells.

Recorded May 23, 1974, at The Record Plant, Sausalito.

FIVE LONG YEARS

JOHN LEE HOOKER, vocal and guitar; JOE COCKER, vocal and tambourine; SAM RIVERS, flute; CLIFFORD COULTER, piano and Fender bass; JIM KAHN and WA-WA WATSON, guitar; RON BECK, drums.

Recorded May 15, 1974, at The Village Recorder, Los Angeles.

713 BLUES

JOHN LEE HOOKER, guitar; SUGARCANE HARRIS, violins; CLIFFORD COULTER, Hohner Clavinet; HOWARD ROBERTS and HOLLYWOOD FATS, guitar; SKIP OLSON, Fender bass; KEN SWANK, drums; RON BECK, bass drum.

Recorded May 14, 1974, at The Village Recorder, Los Angeles.

714 BLUES

JOHN LEE HOOKER, vocal and guitar; SUGARCANE HARRIS, violins; CLIFFORD COULTER, Hohner Clavinet; HOWARD ROBERTS and HOLLYWOOD FATS, guitar; SKIP OLSON, Fender bass; KEN SWANK, drums; RON BECK, bass drum.

Recorded May 14, 1974, at The Village Recorder, Los Angeles.

ONE BOURBON, ONE SCOTCH, ONE BEER

JOHN LEE HOOKER, vocal and guitar; CLIFFORD COULTER, Hohner Clavinet, Moog synthesizer, and Fender basses; HOLLYWOOD FATS and WA-WA WATSON, guitar; RON BECK, drums; KEN SWANK, bass drum; JOE COCKER, tambourine.

Recorded May 14, 1974, at The Village Recorder, Los Angeles.

HOMEWORK

JOHN LEE HOOKER, vocal and guitar; CLIFFORD COULTER, Moog and Arp synthesizers and Fender bass; HOWARD ROBERTS and WA-WA WATSON, guitar; RON BECK, drums. Arranged by WA-WA WATSON.

Recorded May 14, 1974, at The Village Recorder, Los Angeles.

BLUEBIRD

JOHN LEE HOOKER, vocal and guitar; GREG ADAMS, trumpet; MIC GILLETTE, trumpet and trombone; EMILIO CASTILLO and LENNY

PICKETT, tenor saxophone; STEVE KUPKA, baritone saxophone; CLIFFORD COULTER, Hohner Clavinet, Fender Rhodes electric piano, and Moog bass; HOLLYWOOD FATS and JIM KAHN, guitar; KEN SWANK, drums.

Recorded May 15, 1974, at The Village Recorder, Los Angeles.

SITTIN' ON TOP OF THE WORLD

JOHN LEE HOOKER, vocal and guitar; MICHAEL WHITE, electric violin; PETER BERG, coconut banjo; FATZ WESS, tom-tom and Moog synthesizers; KENNETH NASH, kalimba (thumb piano), balafo, Chinese hand cymbals, Ganquok bell, and shaker

Recorded May 22, 1974, at The Record Plant, Sausalito.

(You'll Never Amount to Anything if You Don't Go to) COLLAGE (A Fortuitous Concatenation of Events)

a. I KNOW HOW TO ROCK

JOHN LEE HOOKER, vocal and guitar; MICHAEL WHITE, electric violin; ROBERT HOOKER, piano; CHARLIE GRIMES and JIM THORSON, guitar; SKIP OLSON, Fender bass; KEN SWANK, drums.

Recorded May 22, 1974, at The Record Plant, Sausalito.

b. NOTHIN' BUT THE BEST

JOHN LEE HOOKER, vocal and guitar; GREG ADAMS, trumpet; MIC GILLETTE, trumpet and trombone; EMILIO CASTILLO and LENNY PICKETT, tenor saxophone; STEVE KUPKA, baritone saxophone; ROBERT HOOKER, Hammond organ; CHARLIE GRIMES and LUTHER TUCKER, guitar; SKIP OLSON, Fender Bass; KEN SWANK, drums.

Recorded May 23, 1974, at The Record Plant, Sausalito.

c. THE SCRATCH

JOE COCKER, vocal; CLIFFORD COULTER, Fender Rhodes electric piano and Hohner Clavinet; HOLLYWOOD FATS and WA-WA WATSON, guitar; SKIP OLSON, Fender bass; KEN SWANK, drums.

Recorded May 15, 1974, at The Village Recorder, Los Angeles.

d. SALLY MAE

JOHN LEE HOOKER, vocal and guitar; GREG ADAMS, trumpet; MIC GILLETTE, trumpet and trombone; EMILIO CASTILLO and LENNY PICKETT, tenor saxophone; STEVE KUPKA, baritone saxophone; ROBERT HOOKER, Fender Rhodes electric piano; BOYD ALBRITTON, slide guitar; JIM CAROOMPAS, guitar; SKIP OLSON, bass; KEN SWANK, drums.

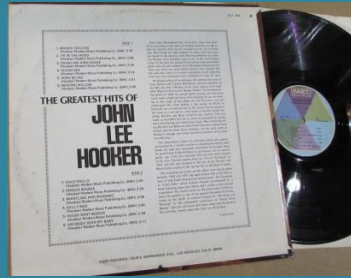
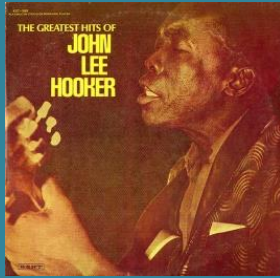
Recorded May 23, 1974, at The Record Plant, Sausalito.

(For the benefit of any remaining purists, there are no overdubs involved in any of the tracks heard in the COLLAGE. No other claims valid.)

Engineering by Baker Bigsby, with the assistance of Gil Fortis (Village Recorder), Tom Anderson (Record Plant), and Dominic Lumetta. All original sessions were recorded as indicated above, and subsequently sweetened at The Record Plant, Sausalito, and Regal - formerly Royal - Hidley Hall, Los Angeles. Mixed at Westlake Audio, Los Angeles.

Producer: ED MICHEL.

John Lee Hooker – The World’s Greatest Blues Singer



Kent LP KST 559 "stereo" repack of the original Crown LP "The Blues"; and the re-issue on United US 7769

Hooker's recordings for Besman and Modern 1948-1955 is a mystery concerning who actually owns the masters. Ace has the Modern "rights" in the UK, and Virgin in the US - but who is actually owning the masters? Bernie Besman licenced most of his recordings up to late 1952 (when he left for California), but also issued some on his own Detroit label Sensation. From late 1952 Besman's old (but still very young) engineer Joe Siracuse took over the producer's role. Besman returned producer again in California in 1961 and served us the first Galaxy LP. In the 1970s Besman was the originator of the many alternate (and old Sensation) masters issued on Specialty (not the 1954 recordings - they were done directly for Specialty), and on United Artists and Greene Bottle LPs. Finally - in the 1990s Siracuse was really active again. This resulted in three albums on DCC, Mainstream and later Audio Fidelity (Besman seems to have been involved in the first of these). Meanwhile Ace in UK (who in later years got the Specialty rights through Fantasy in US) - and Virgin in US issued CDs with old Modern material.

About the alternate versions of the original Besman productions one can presume Modern never got any "rights", but several Modern and Crown issues later appeared on Besman/Siracuse productions. We will probably never be totally sure of how things turned out about the rights to the masters - Besman and Siracuse definitely did not "hand over" all "alternates" - they even "reclaimed" and reissued several of the original Modern masters - and Siracuse was still engineer and even co-producer of the 1954-1955 Modern singles. (imaged below: "The Blues" and its United reissues, plus a European reissue on America)

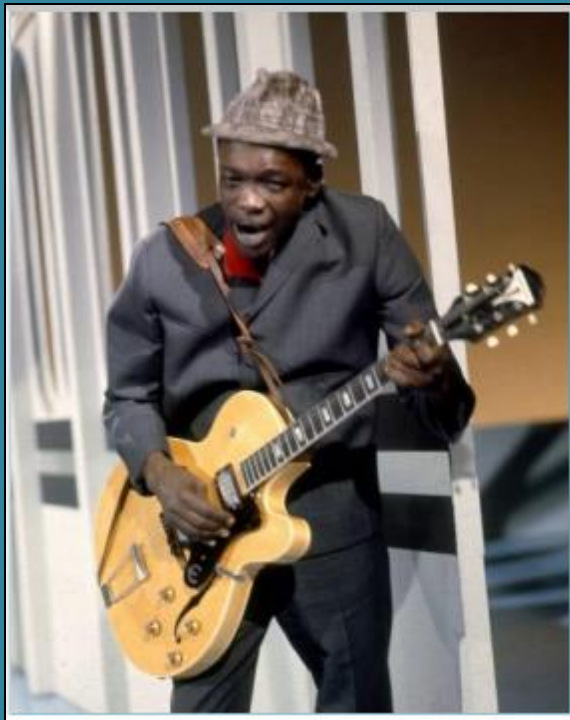
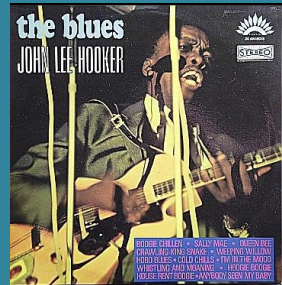
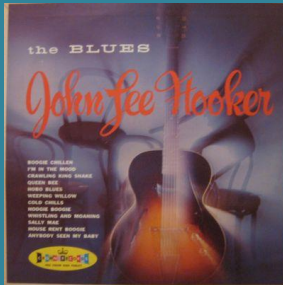
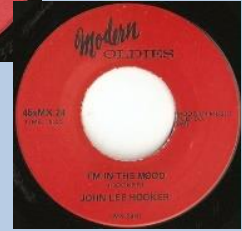
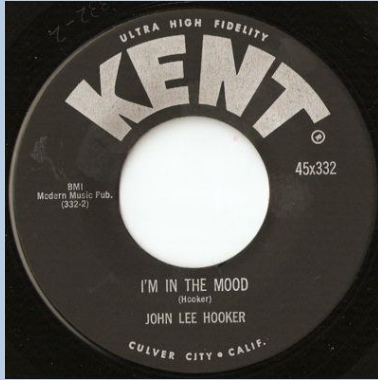


Image left: John Lee Hooker in Birmingham, UK in 1964 – Photo by David Redfern

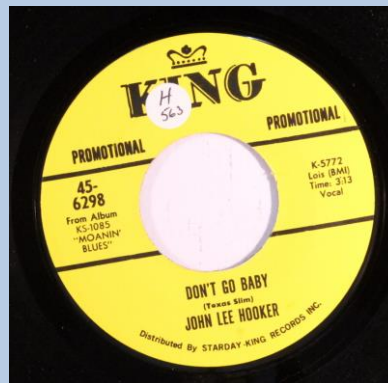




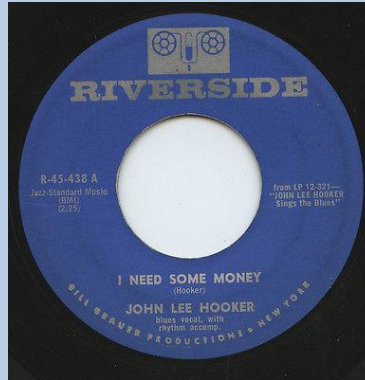
SIXTIES' (and some early 1970s) SINGLES GALLERY (part one)



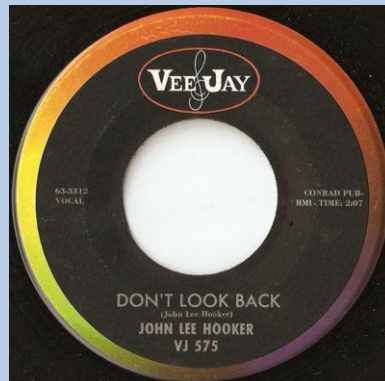
1960, 1964, 1964 and 1965



1960, 1970, 1962

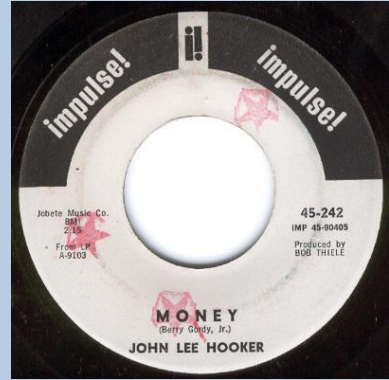
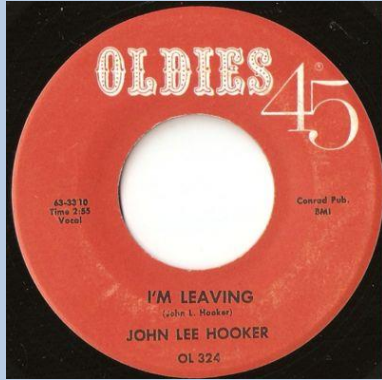


1973, 1960, 1961

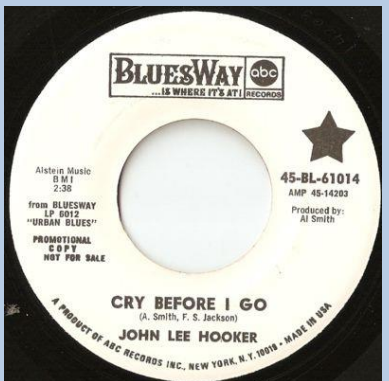
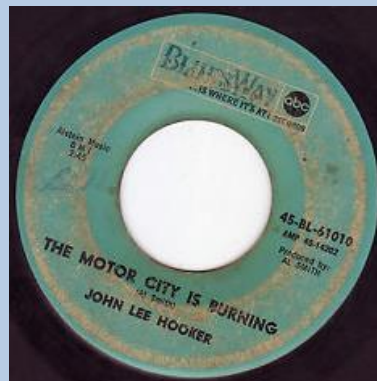
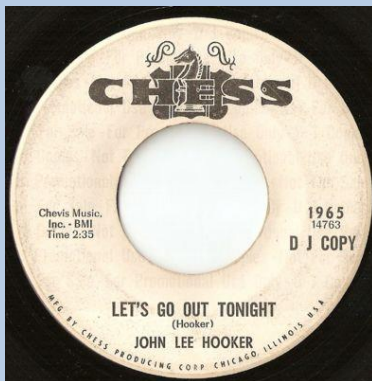


1963, 1964, 1966

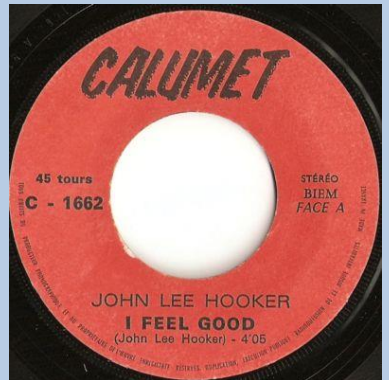
SIXTIES' (and some early 1970s) SINGLES GALLERY (part two)



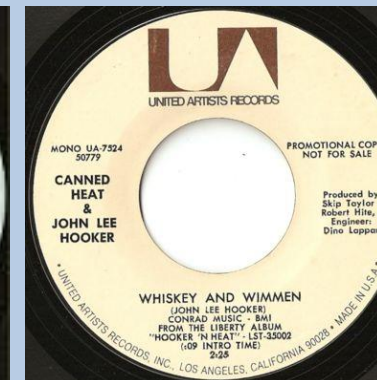
1965, 1965, 1966



1966, 1967, 1968

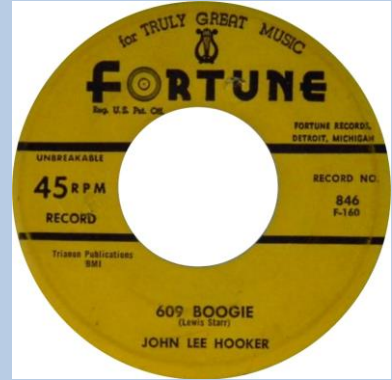
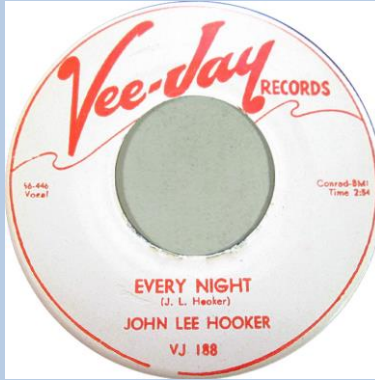


1969, 1969, 1970

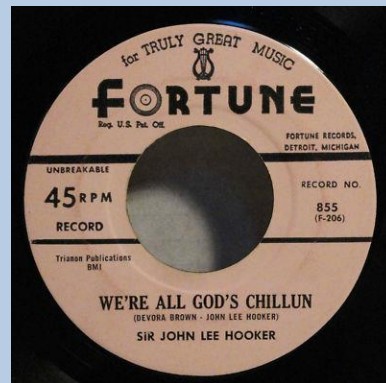
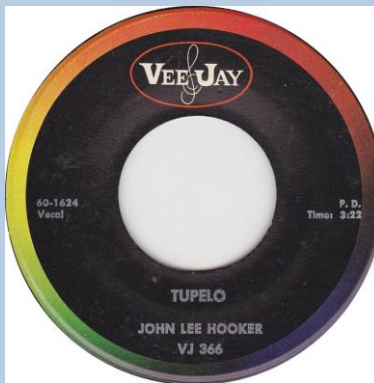


1978, 1971, 1972

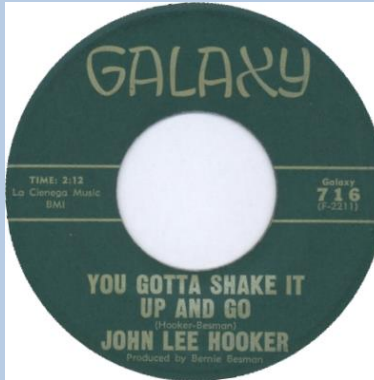
RARE - and some not so... - SINGLES GALLERY (mostly from <http://www.45cat.com/>)



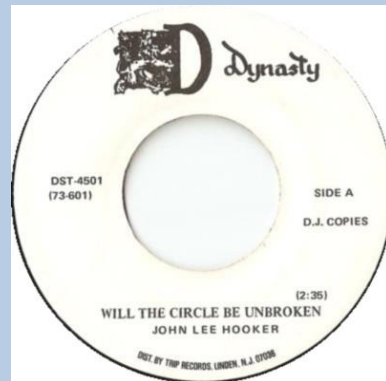
1952, 1956, 1958



1960, 1960, 1962



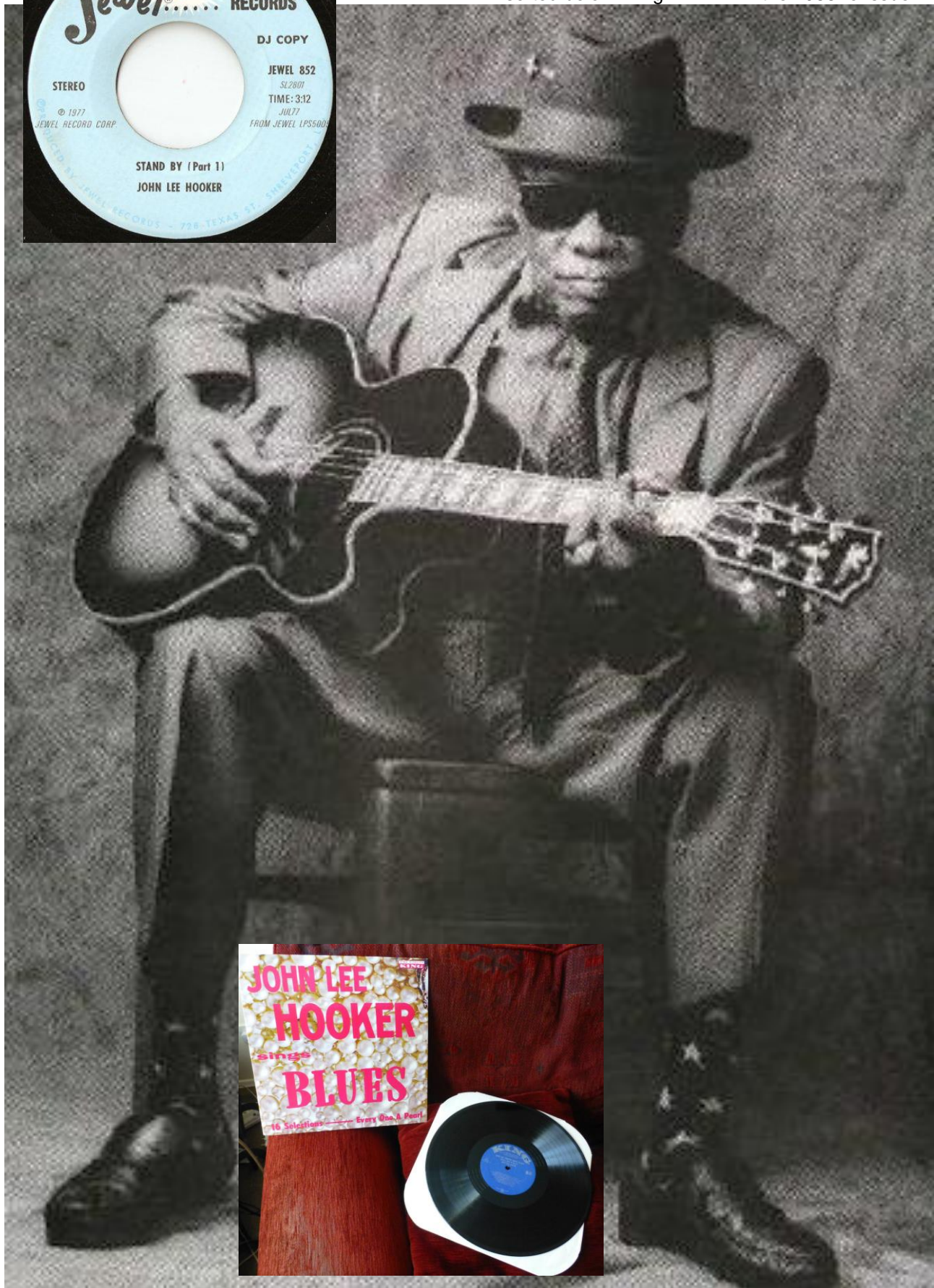
1963, 1950, 1958



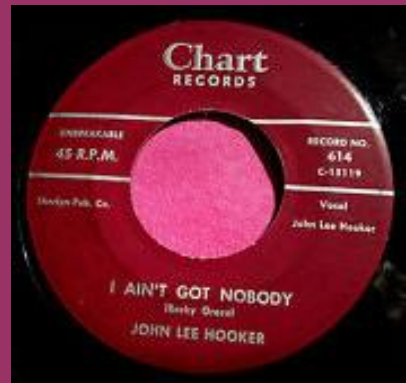
1973, 1973, 1974



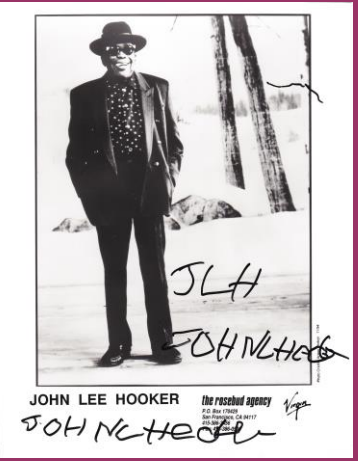
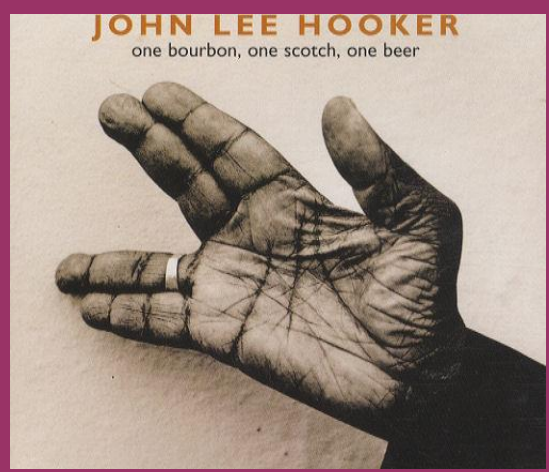
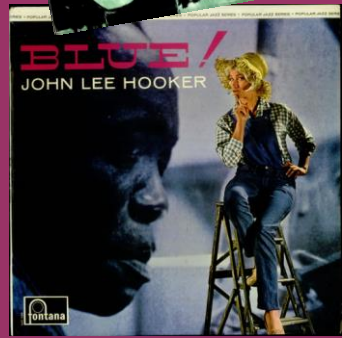
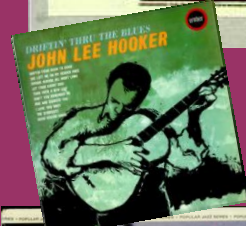
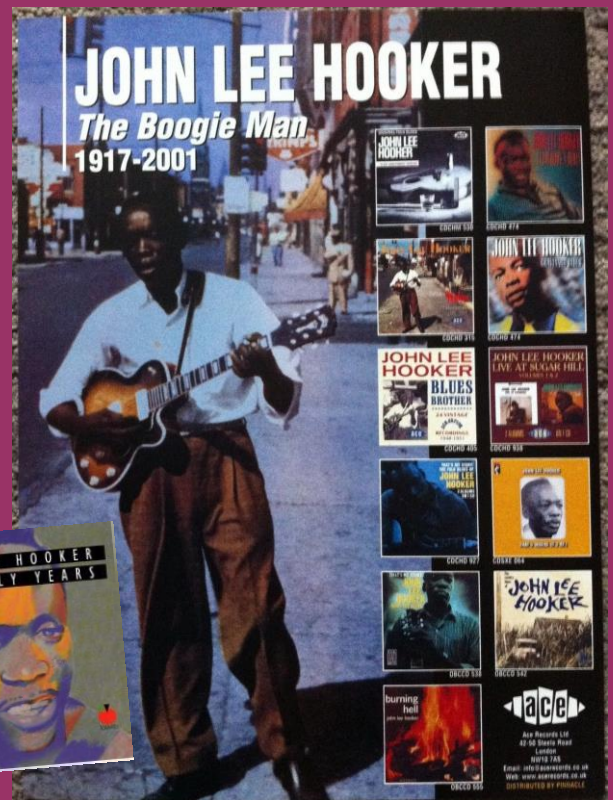
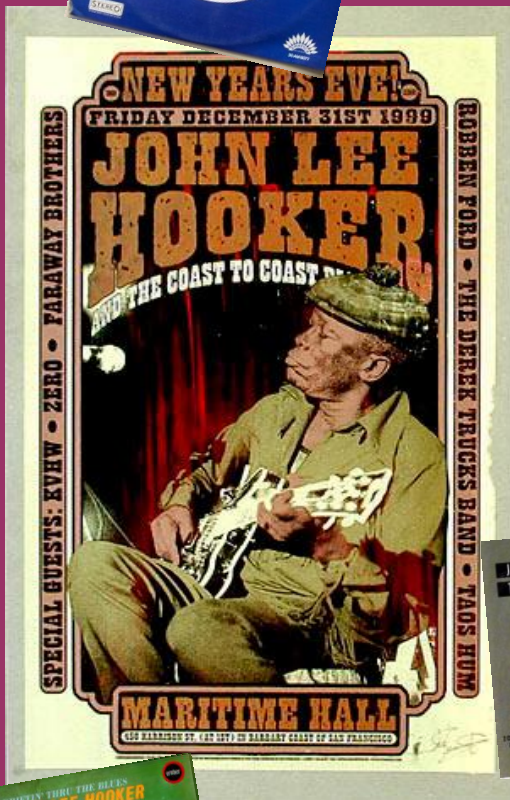
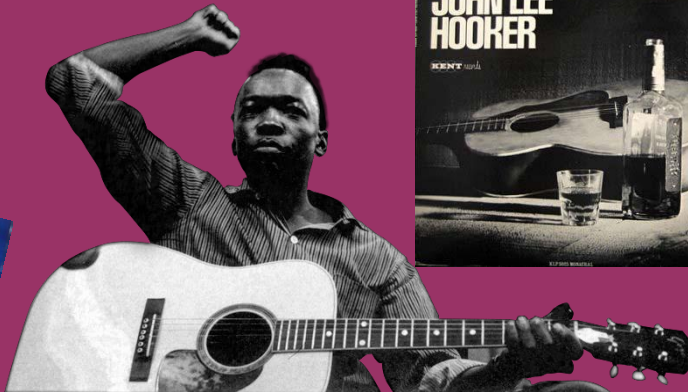
Inserted below: King KLP-727 - the 1988 re-issue.



Rarities...

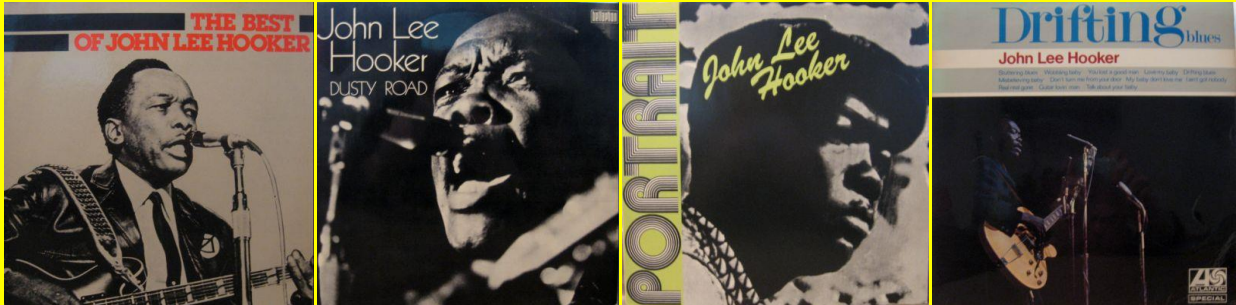


...Memorabilia

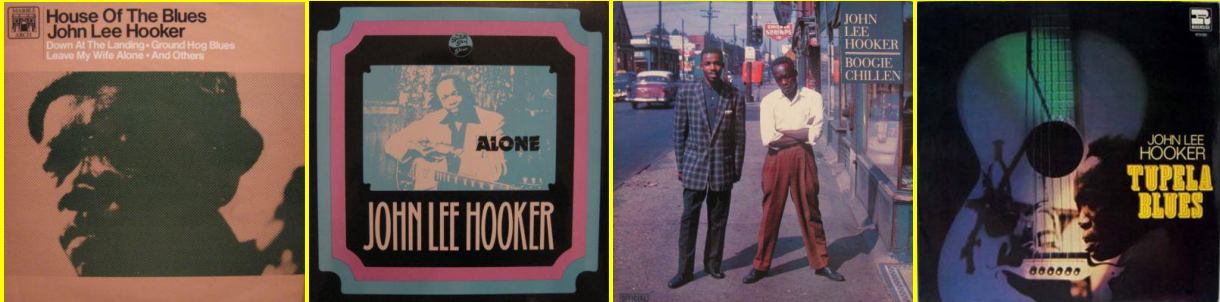


A European Albums Gallery (part one) - Most label shots ctsy Scot A. Pell – jlhvinyl.com

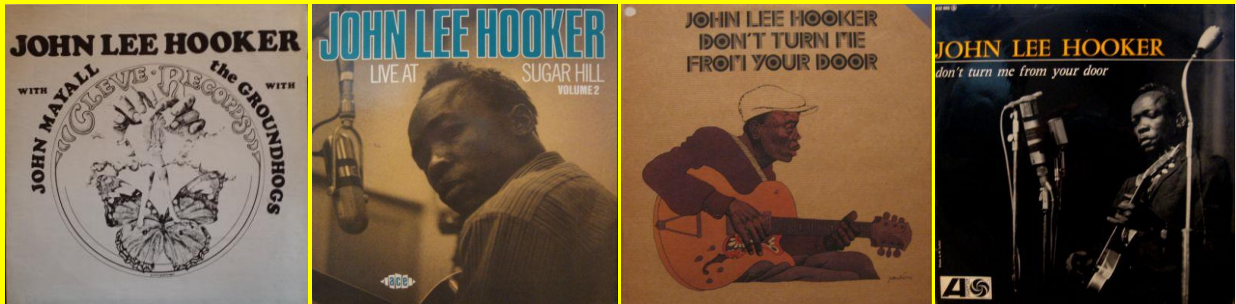
(and some from discogs.com)



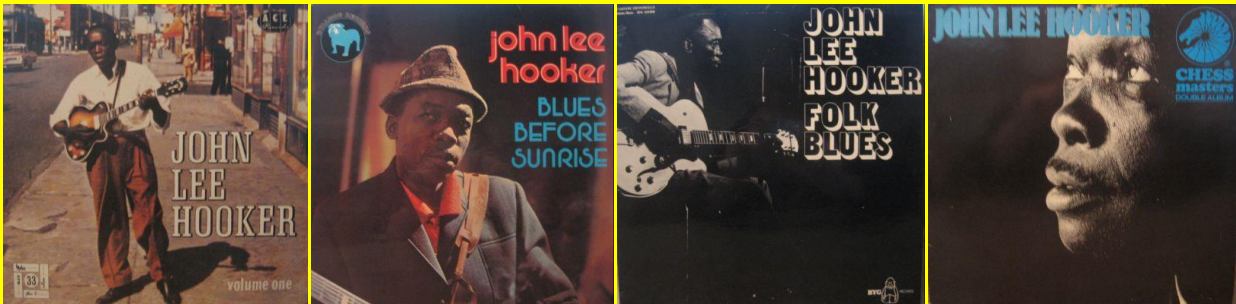
Three German Bellaphon LPs with Vee-Jay material, plus the Atco LP on a German reissue.



Marble Arch (the British Pye budget sub), Sonet/Specialty, Danish Official (Modern sides), and Riverside "Tupela Blues" (reissue of "The Country Blues of...").



Hooker with the Groundhogs (the Verve-Folkways recordings) on Cleves label, Sugar Hill's original volume 2 on Ace, plus two European versions of Atco.



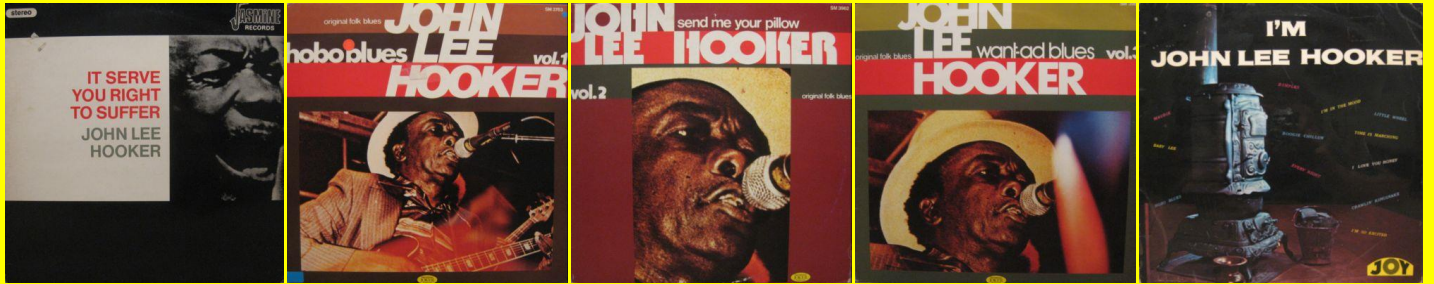
Ace (UK) Volume One compilation, UK Bulldog LP with Vee-Jay material, French BYG reissue of Crown 5232, and a UK Chess 2-set LP compilation.



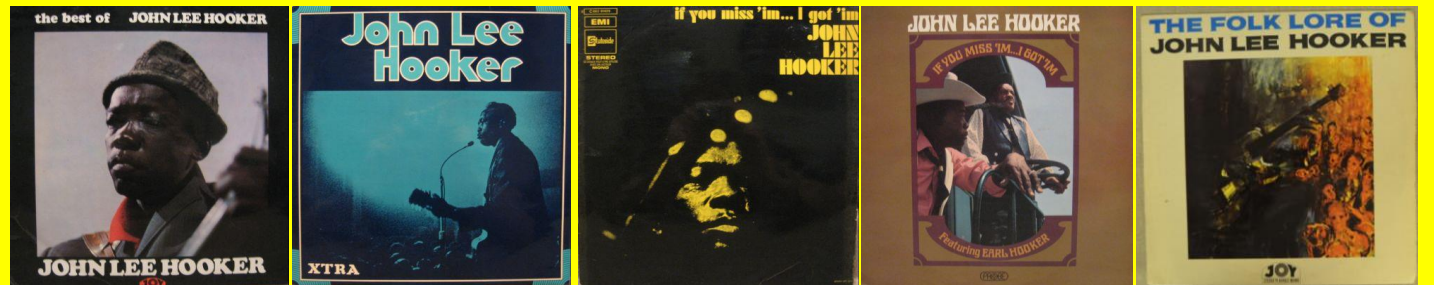
Concert Hall reissue of Advent 2804, Deja Vu Italian collection of Vee-Jay tracks, Earmark (Italy) featuring Modern sides, plus the Muse LP on Happy Bird (Germany).

A European Albums Gallery (part two) - Most label shots ctsy Scot A. Pell – jhvinyl.com

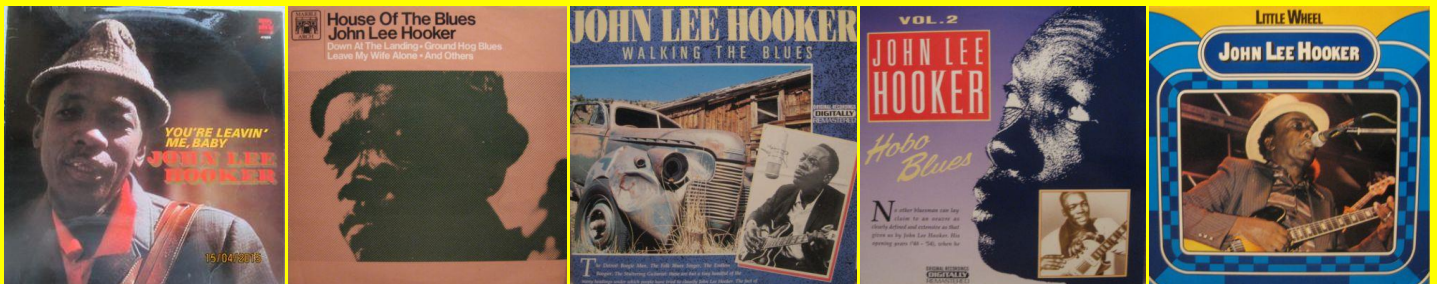
(and some from discogs.com)



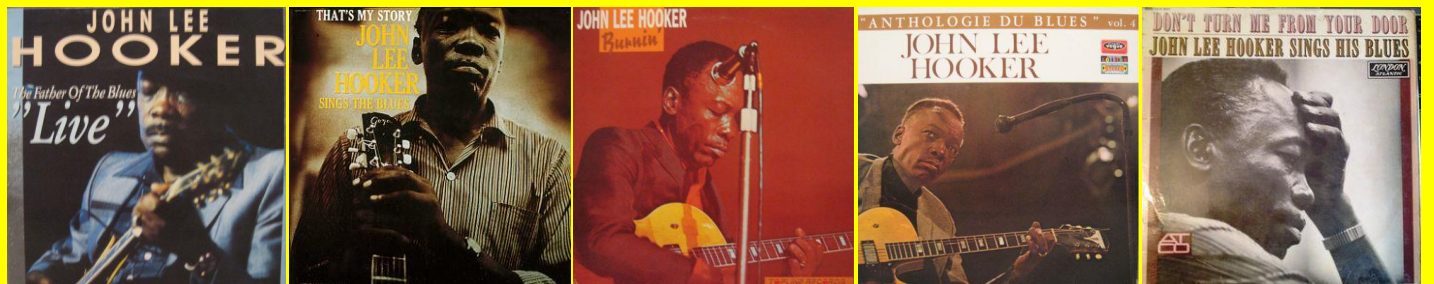
Jasmine (UK) issue, and three nice Italian Joker albums featuring Vee-Jay tracks, plus a Joy LP of 1968.



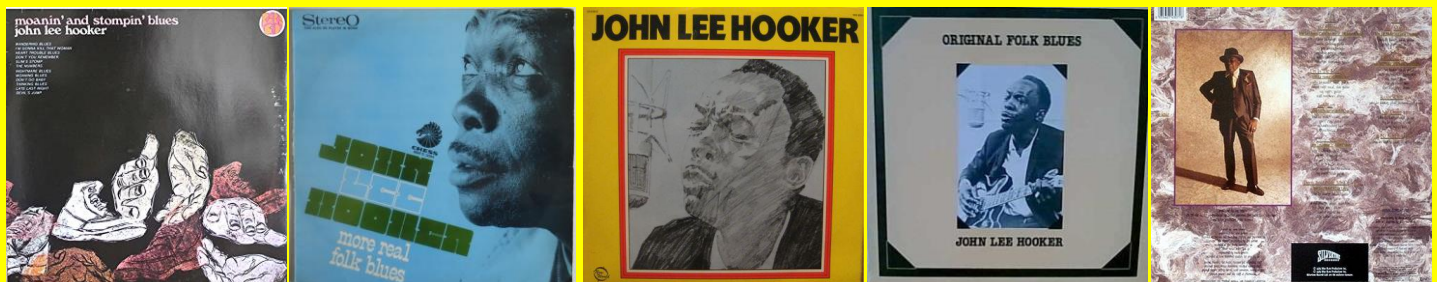
Another British Joy issue 1970 (originally VJLP 1049), Xtra LP 114 (1971 – a British version of the Verve-Folkways LP), plus Stateside and Probe versions of the BluesWay album, and yet another Joy LP



UK Riverside reissue of "That's My Story", the first Chess LP on Marble Arch, two Chess compilations on Roots, and a German TimeWind Vee-Jay compilation.



A German Tomato 1-LP version of "The Cream" the British "That's My Story" on Ace, "Burnin'" reissued on British TopLine, a reissue of Everest 222 on French Vogue (American Everest had issued three Vee-Jay compilations in the late 1970s and early 1980s); last: a British version on London/Atlantic of the Atco LP.



"Moanin and Stompin' Blues" on German Bellaphon BID 8021, "More Real Folk Blues" (actually the first original "The Real Folk Blues") on Chess International (Holland), another European version of "...And Seven Nights" on New World, one Vee-Jay compilation (not Modern) on Italian Joke, and the back-cover of "The Healer" on British Silvertone.

THE BODY & SOUL CD Series – Original reviews (2000 - 2005)

Series produced by Giles Pétard, liner notes by Neil Slaven. **Note** Only a couple of recordings (originally issued after 2005 – see Session Discography) are missing in this 1948-1955 series. After the six Body & Soul double-CDs the complete Vee-Jay 1955-1958 recordings are presented here.

Body & Soul 3057012 The Complete **John Lee Hooker**, Vol. 1 Detroit 1948-49

Two CDs, 46 tracks, 146 mins, essential. The first in what promises to be an extensive and invaluable series featuring all the recordings by one of the all time great blues singers, in chronological order. This double set features 46 tracks recorded between June 1948 and February 1949 (ed. note: in fact all were probably done during 1948) including his #1 R&B hit *Boogie Chillen'* and a whole lot more. Of these incredible tracks only 13 were originally issued on 78 - the rest have turned up over the years and were reissued on various LPs. Although all these tracks have been reissued on LP some are making their first appearance on CD and having them all together in chronological order is invaluable. For pure intensity, no other blues artist can match John Lee Hooker at his best and the recordings here feature him at his best with his foot pounding, his guitar rumbling relentlessly and his voice full of overwhelming and, at times, threatening, emotion. His repertoire was amazing - effortlessly shifting between traditional elements he no doubt picked up when he was growing up in Mississippi to the rigors of urban life. And luckily for us he would record for anyone who could come up with some money and the range of his repertoire meant that he never repeated himself, even when he sang the same song - the two alternate takes of *Boogie Chillen'* are so different that they are given different titles. The recordings here were primarily recorded for his early manager Elmer Barbee (e. note: who sold Hooker's masters to different labels using pseudonyms like Birmingham Sam, Alabama Slim and Texas Slim), Detroit entrepreneur Joe Von Battle (ed. note: probably most of the Texas Slim recordings) and record distributor Bernard Besman, who recorded him for Modern. Except for a few cuts with some bizarre piano playing the rest is all Hooker alone with his guitar. Sound quality is generally excellent and there are informative notes by Neil Slaven. I'm looking forward to the next half a dozen volumes in this series! (Frank Scott)

Tracks in alphabetic order:

Alberta/ Black Man Blues/ Boogie Awhile/ Boogie Chillen'/ Boogie Woogie/ Christmas Time Blues/ Crawling King Snake/ Crazy 'bout That Woman/ Do The Boogie/ Down So Long/ Drifting From Door To Door/ Goin' Home Blues/ Goin' Mad Blues/ Good Business/ Grievin' Blues/ Helpless Blues/ Henry's Swing Club/ Hobo Blues/ Howlin' Wolf/ I Rule My Den/ Johnny Lee's Original Boogie/ Landing Blues/ Leavin' Chicago/ Like A Woman/ Long, Long Way From Home/ Low Down-midnight Boogie/ Mercy Blues/ Miss Pearl Boogie/ Morning Blues/ Poor Joe/ Poor Slim/ Poor Slim/ Rocks/ Sally Mae/ Sally Mae/ See, See Baby/ Shady Grove Blues/ Shake Your Boogie/ She Ain't Good For Nothin'/ She Was In Chicago/ Stomp Boogie/ Tuesday Evening/ Twister Blues/ War Is Over/ Wednesday Evening Blues/ Who's Been Jiving You

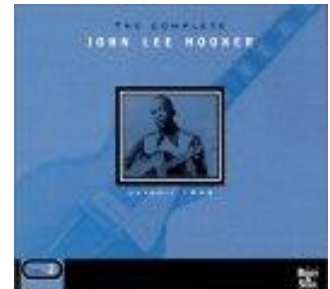


Body & Soul 3063142 The Complete **John Lee Hooker**, Vol. 2 Detroit 1949

Two CDs, 46 tracks, 140 mins, essential. The second volume in what promises to be an essential series covering the complete early recordings of John Lee Hooker features 46 tracks recorded in 1949. It includes tracks that were issued as 78s at the time as well as 19 sides not originally issued. Because he was under contract to Modern at the time some of the recordings were issued under pseudonyms - Little Pork Chops, Johnny Williams, Texas Slim and a very thinly disguised John Lee Hooker! It's mostly Hooker at his best, by himself, accompanied by his intense electric guitar work. A few cuts feature the bizarre piano work of James Watkins whose playing doesn't quite seem to jell with Hooker's music though he was a regular member of Hooker's group at the time. One session of five songs features some delightfully effective harmonica work by Eddie Burns including the powerful *Burnin' Hell*. This set also includes the two sides issued on the tiny Danceland label as Little Pork Chops that was unknown until about ten years ago. There is an eight track session that was recorded for Joe Von Battle (ed.note: or possibly Elmer Barbee) in 1949 and issued on King that includes some of his most intense work including the ferocious *Nightmare Blues/ Devil's Jump/ I'm Gonna Kill That Woman* and *The Numbers* - by comparison his subsequent session for Modern seems almost sedate - I said "almost". A later session issued on Chance is almost as intense with a version of *Graveyard Blues* where the violence in the lyrics becomes almost palpable. Again, sound is generally very good and there are informative notes by Neil Slaven. (Frank Scott)

Tracks in alphabetic order:

609 Boogie/ Black Cat Blues/ Build Myself A Cave/ Burnin' Hell/ Cotton Pickin' Boogie/ Curl My Baby's Hair (Miss Sadie Mae)/ Devil's Jump/ Don't Go Baby/ Forgive Me/ Graveyard Blues/ Graveyard Blues/ Grievin' Blues/ Hastings Street Boogie (alternate take)/ Heart Trouble Blues/ Highway Blues/ Hoogie Boogie/ I Had A Dream/ I Love To Boogie/ I Love To Boogie (alternate take)/ I'm Gonna Kill That Woman/ Late Last Night/ Low Down Boogie/ Miss Eloise/ Miss Lorraine/ Miss Rosie Mae/ Miss Rosie Mae/ Miss Sadie Mae/ Moaning Blues/ Momma Poppa Boogie/ Must I Wait Til Your Man Is Gone/ My Baby She's Long And Tall (alternate take)/ My Own Boogie (alternate take)/ Nightmare Blues/ Numbers, The/ Road Trouble/ Roll My Baby/ Sallin' Blues/ Slim's Stomp/ Snap Them Fingers Boogie (alternate take)/ Sometime/ Talkin' Boogie/ Wandering Blues/ Wayne Country Ramblin' Blues/ We Gonna Make Everything Alright/ Weeping Willow/ Whistlin' And Moanin'

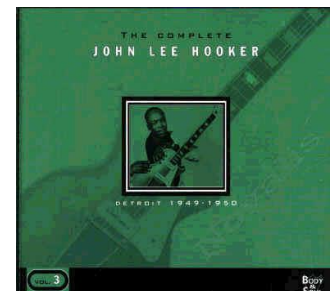


Body & Soul 3067872 The Complete **John Lee Hooker**, Vol. 3 Detroit 1949-1950

46 tracks, 131 mins, essential. The third volume in this wonderful series features one side recorded in 1949 and 45 in 1950 (ed.note: In fact several are late 1949 recordings – and *609 Boogie* may actually be a 1954 recording). One of the joys of having the recordings in (as best as can be determined) chronological order is that one can trace the developments and changes in John's music over the years. By the time of these recordings John had already had several big R&B hits and was no doubt a bit more comfortable than when he first started and was settling into being a professional musician. A few of the rough edges have gone and while this is still truly powerful and intense music there is nothing here with quite the ferocity of his earlier *Graveyard Blues* or *I'm Gonna Kill That Woman*. Most of the tracks here were recorded in professional studios with a much better sound on John's voice, guitar and pounding foot. John is a little more adventurous in his guitar playing with more single string runs. He is also coming up with less original material - often revamping previously recorded songs or doing his own very unique versions of older or current blues favorites. I hope this doesn't sound like I'm complaining since the music here is still consistently powerful, inventive and imaginative - it's just a bit more polished than it had been. (Frank Scott).

Tracks in alphabetic order:..

21 Boogie/ 609 Boogie/ Alberta - Part 2-/ Boogie Chillen 2/ Boogie Now/ Canal Street Blues/ Crying All Night/ Decoration Day Blues/ Do My Baby Think Of Me/ Don't You Remember Me/ Don't You Remember Me/ Give Me Your Phone Number/ Goin' On High Way 51/ Huckle Up Baby/ I Don't Be Welcome Here/ John L's House Rent Boogie/ Jump Chillun/ Let Your Daddy Ride/ Let Your Daddy Ride/ Lord What More Can I Do/ Mad Man Blues/ Moon Is Rising/ My Baby's Got Somethin'/ Never Satisfied/ No Friend Around/ No Mortgage On My Soul/ Notoriety Woman/ One More Time/ Playin' The Races/ Please Have Mercy/ Queen Bee/ Roll' N' roll/ Rollin' Blues/ Sail On Little Girl/ She Let Me By Myself/ Strike Blues/ The Moon Above/ The Story Of A Married Woman/ Thinking Blues/ Three Long Years Today/ Throw This Old Dog A Bone/ Turnin' Gray Blues/ Wednesday Evening/ Welfare Blues/ Well I Got To Leave/ You Sure Look Good To Me



Body & Soul 3074242 The Complete **John Lee Hooker**, Vol. 4 Detroit 1950-51

46 tracks, essential. The fourth volume in this great series is now available featuring 46 tracks recorded by John Lee in 1950 and 1951. To the great pleasure of blues fans many years later John Lee was willing to record for anyone who had the money to pay him and the sides here recorded for Bernie Besman, Joe Von Battle and others were released on a number of different labels and includes sides not originally issued. The majority of the songs here are just John Lee, his guitar and stomping foot but by April, 1951 there was a second guitar added on some tracks - that of Eddie Kirkland whose playing was some of the most sympathetic of Hooker's early years though, as always, it is Hooker on his own that is the most compelling. Among the highlights here are several different "takes" of the song *Tease Me Baby* based on a song by bluesman Tony Hollins - as always a Hooker alternate is a very different performance and always fabulous. (Frank Scott)

Tracks in alphabetic order:

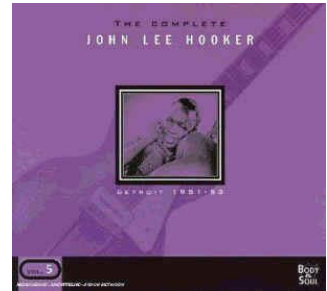
Anybody Seen My Baby/ Bumble Bee Blues/ Cat Fish/ Dreamin' Blues/ Feed Her All Night/ Four Women In My Life/ Grinder Man/ Ground Hog/ Ground Hog Blues/ High Priced Woman/ House Rent Boogie/ How Can You Do It/ How Long Must I Be Your Slave/ I Did Everything/ I Met The Grindin' Man/ I Need Lovin'/ I Work For Her Everyday/ I'm Going Away/ I'm In The Mood/ I'm In The Mood/ If You Need My Lovin' Baby/ Johnny Lee's Mood/ Just Me And My Telephone/ Leave My Wife Alone/ Little Boy Blue/ Looking For Romance/ Louise/ Me And A Woman/ Mean Old Train/ My Daddy Was A Jockey/ Nobody To Talk To Me/ Prison Bound/ Questionnaire Blues/ Ramblin' By Myself/ Reach My Goal/ Real Gone Gal/ Streets Is Filled With Women/ Tease Me Baby/ Tease Me Baby/ Turn Over A New Leaf/ Two Voice Original Mood/ Union Station Blues/ Walkin' This Highway/ Wandering Blues/ Whistle Done Blown/ You've Got Another Man



Body & Soul BS 2500 The Complete John Lee Hooker, Vol. 5 Detroit 1951-53

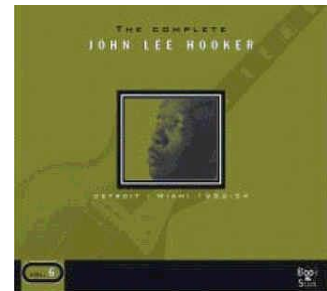
Issued in January, 2004. The long awaited fifth volume in this series (again 46 tracks) presenting the complete recordings in chronological order of one of the greatest of all bluesmen. Two CDs covering John Lee's recordings from early 1952 to late 1953 (only the first track featuring Eddie Burns is from 1951). Solo tracks as well as tracks with Eddie Kirkland, Bernie Besman, Johnny Hooks and others. (Frank Scott - slightly edited). This issue covers the period right after the success of "I'm In The Mood" starting with some lesser known late Besman tracks and covering the second Chess session plus the very first Joe Bihari-produced Detroit recordings of 1952 and 1953, and the very last Besman recordings of "It's My Own Fault" and "Blues For Big Town" (leased to Fortune and later to Chess). There are also a couple of interesting Joe Von Battle recordings – one version of Hooker's combo 'signature' "Boogie Rambler", probably recorded in 1955, not 1953 as listed here; and his JVB rendition of Roscoe Gordon's "No More Doggin' ". The set ends with two very fine lesser-known Modern tracks of early 1953. (Claus Röhnisch)

Tracks in order of appearance:
Disc 1: Where Did You Stay Last Night, I Got Drunk, I Got Drunk, Cold Chills All Over Me, Rock Me Mama, Rock Me Mama, Rock Me Mama, I Come To You Baby, Someone To Love, Someone To Love, Walking The Boogie, Walking The Boogie, Sugar Mama, I Don't Want Your Money, Hey Baby, The Journey, Bluebird, Love Blues, Apologize, Lonely Boy Boogie, Please Don't Go, Worried Life Blues, Down At The Landing,
Disc 2: It Hurts Me So, I Got Eyes For You, Key To The Highway, I Got The Key, Bluebird Blues, It's Time For Lovin' To Be Done, That's All Right, It's Been A Long Time Baby, Ride 'til I Die, I Tried Hard, Rock House Boogie, It's Stormin' And Rainin', Let's Talk It Over, Cool Little Car, Lookin' For A Woman, It's My Own Fault, Juke Bug, Blues For Big Town, Women And Money, Boogie Rambler, No More Doggin', Love Money Can't Buy, Please Take Me Back



Body & Soul BS 2653 The Complete John Lee Hooker, Vol. 6 Detroit-Miami 1953-54

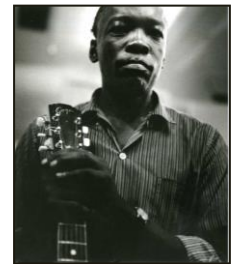
Issued on January 31, 2005. The sixth volume in this series includes all of the last Hooker Detroit recordings (45 tracks - the four Fortune recordings of ca 1954 are not included). Many of these songs rare and of high quality - most with a full combo. Get it! It is the best of all six volumes in my opinion. Different moods all the way and includes around ten completely different sessions; and Hooker has turned into a mature blues professional. The Specialty recording of "I Do Like I Please" you'll find for the first time on CD. The CDs include the two Henry Stone instrumentals, probably recorded in 1961 - "Hook's Blues" and "Sleepy Blues" (titled "I Ain't Got Nobody" and "Misbelieving Baby" on Atco). The CD-set lists the ten Henry Stone DeLuxe tracks as recorded in Miami. The original "Boogie Chillen" appears instead of the listed "Shake Holler And Run" by mistake (in early pressings). When you've got all these six volumes you have all (except for a very few) recordings Hooker has done up to October 1955 (the last Modern recordings probably recorded in 1955 and Hooker made no more - except the Fortune tracks - issued in the '60s - before his contract with Vee-Jay). Well - here you have an almost complete catalogue except for the "unknown" tracks of the recently issued "The Unknown" / "Jack O' Diamonds" CD of private 1951 recordings - originally thought to be recorded in 1949. (Claus Röhnisch).



Of what I think of as the Four Seasons of John Lee Hooker (the "Firecracker" period; his sojourn at Vee-Jay; "Free Beer & Endless Boogie" and his last flowering as "Mr. Lucky"), I lean towards this one as my favourite and Body & Soul have done me and those of a similar inclination proud... (Keith Briggs, "Blues & Rhythm" magazine).

Tracks in order of appearance:

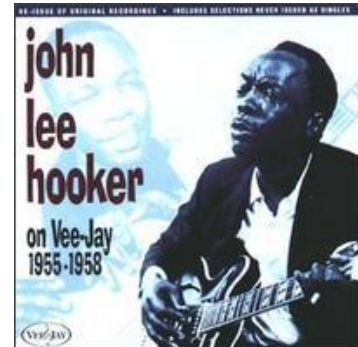
Disc One:	Real, Real Gone	Disc Two:	Anybody's Blues
Too Much Boogie	Lovin' Guitar Man	Baby, You Ain't No Good	Boogie Rambler
Need Somebody	Sluttering Blues	Baby I'm Gonna Miss You	Looked Up In Jail
I Wonder Little Darling	Hook's Boogie	Shake Holler And Run	I Keep The Blues
Jump Me	Sleepy Blues	Taxi Driver	I Been Done So Wrong
My Baby Don't Love Me	I Came To See You Baby	I'm Ready	No More Doggin'
Blue Monday	I'm A Boogie Man	I Need Love So Bad	I Do Like I Please
Misbelieving Baby	Down Child	Hug And Squeeze	Don't Trust Nobody
Love My Baby	Gotta Boogie	I Love You Baby	Nothin' But Trouble
Wobbling Baby	Bad Boy	The Syndicator	I Need Love So Bad
Pouring Down Rain	Half A Stranger	I'm Mad	Odds Against Me
Goin' South	You Receive Me	Everybody's Blues	



John Lee did not record again until his contract with Vee-Jay, unless for the following Fortune tracks of 1954: Big Fine Woman, Cry Baby, Love You Baby, Blues For Christmas. If you wanna continue your chronological collection of Hooker recordings - this is the next to get! Compiled by Billy Vera for Vee-Jay Ltd Partnership.

John Lee Hooker on Vee-Jay 1955-1958 - Vee-Jay NVD2-713 (July, 1993)

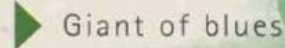
The CD covers the Complete JLH Chicago recordings 1955-1958 in chronological order (the alternates of tracks 5 and 14 not included - they can be found on several Charly issues - and on the British DJM LP "Dimples"). Very interesting chrono album directly on the resurrected Vee-Jay label, with all of Hooker's recordings from "Unfriendly Woman" in 1955 to "You've Taken My Woman" in 1958 plus the never-before-issued 58-928 "Mama You Got A Daughter" (from the last 1958 session) with rhythm accomp. 22 great tracks! Only missing are the alternate takes of "I'm So Worried Baby" and "I See You When You're Weak". Fine liner notes by Billy Vera, who supervised the reactivated Vee-Jay vintage series. **Get it** (if you find it - it's hard to come by)! (Claus Röhnisch)



1. UNFRIENDLY WOMAN	12 EVERYBODY'S ROCKIN'
2. WHEEL AND DEAL	13 I'M SO EXCITED
3. MAMBO CHILLUN	14 I SEE YOU WHEN YOU'RE WEAK
4. TIME IS MARCHING (19/10 1955)	15 CRAWLIN' BLACK SPIDER (1/3 1957)
5. I'M SO WORRIED BABY	16 LITTLE WHEEL
6. BABY LEE	17 LITTLE FINE WOMAN
7. DIMPLES	18 ROSIE MAE
8. EVERY NIGHT	19 YOU CAN LEAD ME BABY (23/6 1957)
9. THE ROAD IS SO ROUGH	20 I LOVE YOU HONEY
10 TROUBLE BLUES (27/3 1956)	21 YOU'VE TAKEN MY WOMAN
11 STOP TALKING (7/7 1956)	22 MAMA YOU GOT A DAUGHTER (10/6 1958)



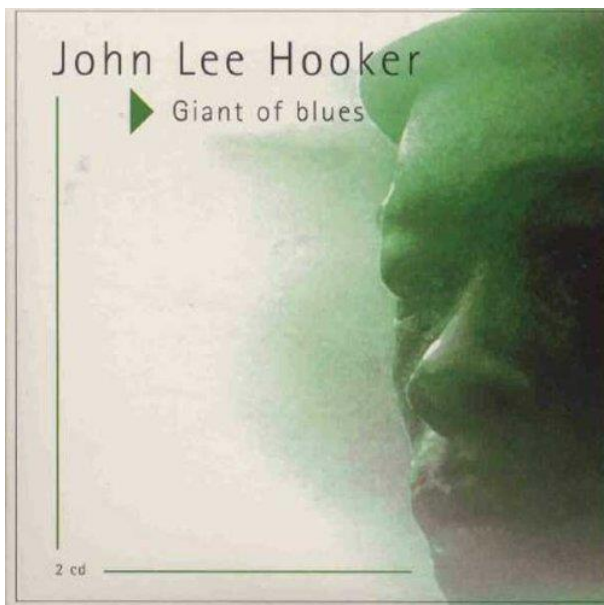
John Lee Hooker



Giant of blues – by Les Fancourt

- from Fruit Tree (Charly Licensing) 2CD-set ft821 (September 2002)

The great 12-page liner notes (rather an essay, also featured in Charly's 3CD set "Testament" SNAJ 705CD, 2001)



John Lee Hooker

Giant of blues

Disc One

1. Time Is Marchin'
2. I'm So Worried, Baby
3. The Road Is So Rough
4. Trouble Blues
5. Baby Lee
6. Dimples
7. Everybody Rockin'
8. I'm So Excited
9. Little Wheel
10. I Love You, Honey
11. Maudie
12. I'm In The Mood
13. Boogie Chillun
14. Hobo Blues
15. Crawlin' Kingsnake
16. I Can't Believe
17. No Shoes
18. Dusty Road
19. Solid Sender
20. Sunny Land
21. Sally Mae

Disc Two

1. Wednesday Evening Blues
2. Dirty Ground Hog
3. Want Ad Blues
4. I'm Going Upstairs
5. I'm Mad Again
6. Process
7. Drug Store Woman
8. I've Got A Letter
9. Blues Before Sunrise
10. Boom, Boom
11. Send Me Your Pillow
12. Half A Stranger
13. One Way Ticket
14. This Is Hip
15. Birmingham Blues
16. Don't Look Back
17. Big Legs, Tight Skirt
18. Your Baby Ain't Sweet Like Mine
19. It Serves Me Right To Suffer



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John Lee Hooker

– Giant of blues by Les Fancourt (slightly edited)

Back in the mid-60s, Chicago's Vee-Jay label issued a John Lee Hooker LP which they somewhat ingenuously titled *Is He The World's Greatest Blues Singer?* Well, of course he's the world's greatest blues singer. Was any other answer expected to the question? But John Lee Hooker is now gone from us, having died at his home in San Francisco on 21st June 2001, leaving behind a prolific and timeless legacy. In company with the more refined B. B. King, whose slick concert hall persona also captured the hearts of a worldwide audience, Hooker established himself as one of the most successful of all blues artists of the post-war era. Enjoying considerable popularity with predominantly black audiences during the late 1940s and 1950s, he successfully crossed over to the lucrative and wider white market during the sixties. Thirty years later his appeal was still going strong. If anything it was even stronger. He had certainly come a long way from his unschooled Mississippi roots. In the 1990s John Lee Hooker was fronting adverts from multi-national corporations, appearing in videos and featuring in movies. But, importantly, despite being a trendsetter Hooker had maintained his individual stamp.

That stamp had been formed many years earlier in the deep south of the USA where J. L. Hooker was born near Clarksdale, Mississippi on 22th August, 1917 (ed. note: or more probable in 1912). His father was a reverend-cum-farmer, William Hooker. John, in his early teens, joined his mother, Minnie, when she formed a new relationship with William Moore. Moore became his stepfather, as well as becoming the prime influence on John Lee's passion for the blues. Although inspired earlier by bluesman Tony Hollins, it was Moore, himself an impressive (although unrecorded) guitarist, who provided the first "lessons" and songs. These, of course, had to be taken in the breaks from farm chores. But inevitably it was the music, whether singing in a gospel group, brushing up his guitar technique, or poaching ideas from local or visiting musicians, or from records, that interested Hooker.

A musician's life and the sophisticated promise of the city were incentive to escape the restrictions of Mississippi country life. John went to Memphis, and soon to Cincinnati in the mid/late 1930s, and finally settled in the automotive capital, Detroit, in 1943. By then WW2 had brought further opportunities for musical work at parties and in the clubs along Hastings Street in Detroit's black quarter. It was not until 1948, however, that Hooker's first recording opportunity presented itself. A record store owner, Elmer Barbee, was sufficiently impressed with Hooker's performance at Lee Sensation's bar to nurture his talent. Barbee sought to "poolish" Hooker's strident, earthy style in order to sign him to one of Detroit's record labels. His record store had a primitive dubbing facility in his backroom and Hooker used it to familiarise himself with the technologies of recording. It was Hooker, however, and not Barbee, who made first contact with a recording organisation. He approached the white entrepreneur, Bernie Besman, boss of Pan American Distributors

and the Sensation label. Besman had lines of communication with the powerful national labels such as King, Savoy and Modern and was intrigued sufficiently by the stuttering apparition's dubs to think of bigger and better things. Hooker's stutter only disappeared when he sang and when he did the emotional force was overwhelming. The dubs were rural-based blues, almost primitive in their Delta originals, and were far removed from the glamour of current stars like Charles Brown and Louis Jordan. To Besman, however, Hooker looked as if he might be Detroit's answer to the down-home Texan blues of Lightnin' Hopkins or the Chicago hurricane of Muddy Waters.

During late 1948 (ca September) Besman organised a recording session which featured just Hooker and his amplified guitar. One track, *Boogie Chillen'*, proved Besman's hunch was right. This rural throwback on a dance piece with its insisted rhythm proved irresistible. Leased to Modern in Los Angeles, it rose to number one on the R&B charts in January 1949 and soon became a million-seller. John Lee Hooker had well and truly arrived. This was the start of a phenomenal recording career. Further hits followed in quick succession, *Hobo Blues* in 1949, *Crawlin' King Snake* in 1950, and yet another million-selling number one, *I'm In The Mood*, in 1951. All this success attracted the attention of the predatory of the recording industry. John Lee, who was certainly ambitious, had something of the predator in his own makeup and quickly learned to play the business game for all it was worth. Over the next five years (from late 1948) Hooker's discography was colourful, not to say intriguing. Recording for anyone who was prepared to pay, notably Detroit businessman Joe Von Battle, he hid his identity behind a catalogue of pseudonyms such as Texas Slim, Birmingham Sam, Johnny Williams, John Lee Booker and, most aptly, The Boogie Man.

His recordings from this period very much echoed his Mississippi roots. Predominantly solo country blues, they were similar in their approach to the rhythmic, intense sound of blues artists like Tommy McClennan and Big Joe Williams. They were enhanced, however, by Hooker's electric guitar playing. His unique method defied the standard conventions, he created his own rules using flexible bar lengths and tempos interspersed with irregular fills that always seemed to fit. This style was in harmony with his vocals, which rank amongst the finest in the blues genre. As a relative youngster (for in the blues world an artist in his thirties was indeed young) he had a surprising facility for successfully switching from a lighter tone to a more mature and almost menacing persona that evoked a world far removed from the "Motor City". Hooker's homemade technique, not unexpectedly, was not designed for other musicians to follow. Regardless of this, he proved effective enough to front a trio or even a band including trumpet and saxes, happily blending his own material with favourites of the day. Drive and energy made up for what he might have lacked in precision. Those years in the 1950s were halcyon for the authentic, uninhibited Hooker, either solo or with the addition of guitarist Eddie Kirkland. He improvised at will but still managed to produce three-minute masterpieces on record.



John Lee Hooker and His Boogie Ramblers (probably 1954, not 1950) – Jimmy Miller, Johnny Hooks (poss), Hooker, Tom Whitehead, and Otis Finch.

In 1952 Besman, Hooker's major producer and sometimes manager, left for California. John Lee's connection with Modern (and other labels) continued until 1954 when he signed to another West-Coast label, Specialty. Only one release appeared, however, a sign that the boom years were over with the arrival of rock'n'roll. Hooker, nonetheless, was now an established, major bluesman with a loyal following. Even if there were no hit singles, he had an audience for his shows that ensured a healthy living. Detroit still lacked a prime R&B label, so Hooker's natural recording home would have been Chicago's Chess label. Leonard and Phil Chess were more than aware of Hooker's talent and adding him to their already impressive roster that boosted Muddy Waters and Little Walter would have been a coup. But it was the newly-formed Vee-Jay Records that signed him. Vivian and James Bracken, with Calvin Carter, had founded the label in 1953 and had its first base in the Brackens record store in Gary, Indiana. The Brackens and Carter had realised that there was a wealth of unexploited R&B and blues talent around. Their first signings had struck pay dirt for them. The success of The Spaniels and Jimmy Reed (who proved the most successful "downhome" blues chart spinner) made the label financially sound. Over the next decade, Vee-Jay diversified into a broad-based operation and went on to enjoy even more success in the fields of R&B, pop and jazz. For a time it was even the most successful black-owned record company in the States, selling to white audiences with acts like the Four Seasons and even, fleetingly, The Beatles.

In an interview for *Living Blues*, Hooker recalled how two of Vee-Jay's executives went to particular lengths to ensure that he was not sidetracked. "Ewart Abner and Calvin Carter, they drove to Detroit and picked me up when I first got on their label. Abner called me. He said: 'Well look, we're coming to get you. We ain't gonna depend on your comin' on your own 'cause you may not get here. We're gonna drive and pick you up'." Vee-Jay realised that they had a jewel in their treasure chest. The trade magazine, *The Cash Box*, confirmed this in their report of Hooker's Vee-Jay link in December of 1955. "Vee-Jay Records", they wrote "has just signed veteran John Lee Hooker, whom Abner calls 'one of the best country blues singers around'." As Calvin Carter (who would handle most of the Vee-Jay sessions) recalled to Mike Callahan in *Goldmine* magazine: "He was a guy who never rhymed, you know, he just didn't have the usual rhyme lines. We only did one take on everything he'd did; he'd never do it the same way. Of course, you know, he couldn't read music, but nobody could play with him either." Nevertheless, the first session held in October had little to do with country blues. A new phase had opened in Hooker's career. The amplified country blues and raucous R&B styles were toned down, - on record at least. They were replaced by a less intense and easier sound.

It was now principally small group settings in a Chicago blues mould, the transition being made easier by Vee-Jay utilising the adept touch of backing guitarist, Eddie Taylor, the backbone of Jimmy Reed's success. Reed, in fact, made a rare appearance as a sideman on that first session (also featuring George Washington and Tom Whitehead). It produced no hits, but at least the musical blend was a success, with Hooker concentrated on the vocals. The prominence of his guitar was reduced to distinctive rhythm, with intermittent fills, and the sound was fleshed out by the steady support of the bass and drums. Vee-Jay always had their eye on jukeboxes rather than front porches, hence the inclusion of his ode to the mambo craze of the day in *Mambo Chillun*, in which he threatened to "mambo all night long" with his lady. The blues sides from the session, however, are of more interest in these times, especially the impassioned *Time Is Marchin'*, which showcased Jimmy Reed's harmonica playing.

Hooker did not return to the studio until March 1956 when the same line-up was used, minus Reed. Some fine slow blues resulted from this, such as *I'm So Worried, Baby* (the alternate DJM LP version) and *The Road Is So Rough*. An excellent example of Hooker's distinctive chugging and effective style could be heard on *Trouble Blues*. All these titles were released on 45s, with Vee-Jay being particularly delighted with the record buyers reaction to the coupling of the hypnotic *Baby Lee* and *Dimples*. The latter, a catchy dance number, proved a strong and lengthy seller with crossover appeal. Its release in the UK in 1964 garnered a number 23 chart place and a chart run of ten weeks. Hooker returned to the Chicago studios in 1957, using the small group formula, sticking with guitarist Eddie Taylor, and featuring bassist Quinn Wilson and drummer Tom Whitehead. If the youngsters liked *Dimples* they could hear more of the same. Hooker attempted this with *Everybody Rockin'*, but Vee-Jay passed on it. It would appear in France on a Top Rank EP. Vee-Jay's choice at the time for a single was for a similar shuffle number, *I'm So Excited*.

A further session in 1957 which featured pianist Frankie Bradford produced the superb *Little Wheel*, a song with a lusty theme delivered with a gutsy rhythm and a truncated burst of sputtering guitar from John Lee. On June 10, 1958 (after a year's hiatus) John recorded with a similar line-up, this time using the original "Funk Brothers" Joe (Edward) Hunter at the piano. But only one single emerged from the session, a definite sign that the predominance of rock'n'roll had dramatically hit the demand for blues sides. Fortunately Hooker was adaptable to this trend and the rocking *I Love You, Honey*, with its spiritual keyboard was received positively and it sneaked into the R&B top 30.



John Lee Hooker and Eddie Taylor (inserted: Little Eddie Kirkland).

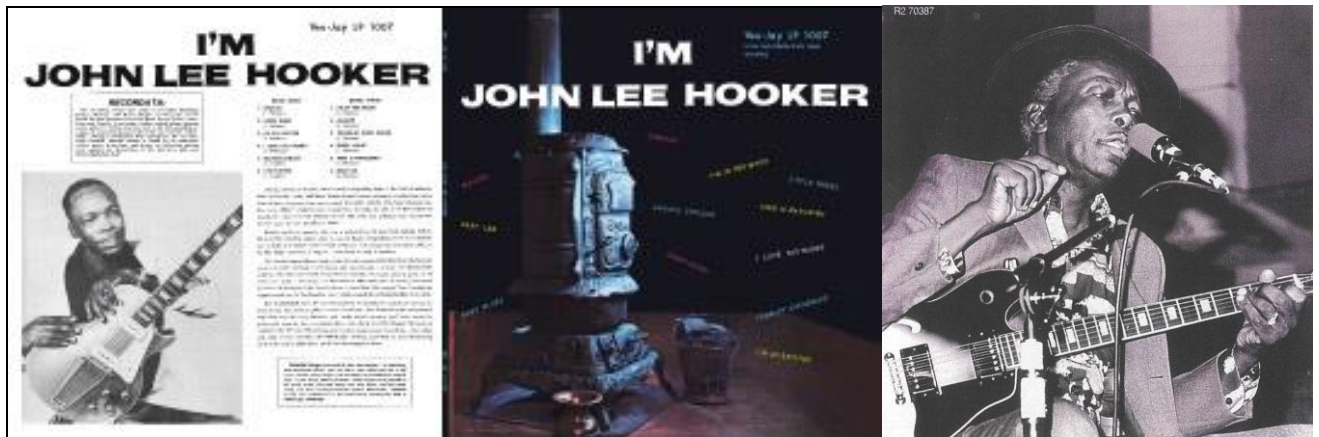
Even in the light of such success, Vee-Jay did not over-record Hooker and there followed another hiatus until January 1959, when he teamed up with Eddie Taylor and one of Chicago's finest drummers, Earl Phillips. The jukebox-aimed *Maudie* from the session was later to be covered by The Animals. The remainder of the session was largely taken up by remakes of his major Modern titles. Perhaps these were being aimed at Hooker fans who had worn out their original Modern copies! *I'm In The Mood* featured just Eddie Taylor as support and many regard this as Hooker's finest interpretation of the song. Taken at a slower pace to the original, it has a more intimate feel, an ambience which Hooker was to re-create later in 1989, when he recorded it with Bonnie Raitt. The remaining tracks were all proven classics – *Boogie Chillun*, *Hobo Blues* and *Crawlin' Kingsnake*, all with Hooker's trademark foot tapping pounded out on a piece of plywood. The cream of the 55-59 recordings appeared on Hooker's very first LP, *I'm John Lee Hooker*. While the singles market in the US remained a closed door to Hooker and other bluesmen, there was still another outlet for their talents. The jazz fraternity and an emerging young, white college audience both embraced the blues as an authentic American art form, especially the rural blues that had its roots in worksongs. Conversely, the tougher, harsher electric blues that had emerged from the urban areas remained confined to the ghetto. The younger audience, however, preferred to listen to R&B, with its soulful leanings. The ever-adaptable Hooker was able to switch from his electric Les Paul guitar to an acoustic six-string whenever the occasion demanded. As Paul Oliver pointed out in his reissue sleeve note for Hooker's first outings for the Riverside label, the material expected was to have echoed Leadbelly's output, but Hooker claimed not to know anything of that ilk. Instead he resorted to songs from his past that fitted, largely refashioning his blues and R&B fare. 1959 was a watershed in Hooker's career, as he wheeled away from the ghetto blues clubs and found better-paid bookings in the more comfortable surroundings of non-alcohol serving coffee bars, campus halls and folk festivals. New recordings followed, aimed at this burgeoning market. He recorded two fine acoustic albums for Riverside, *Country Blues* and *That's My Story* – with backing from jazz bassist Sam Jones and drummer Louis Hayes.

Hooker returned to Vee-Jay in March 1960 and for the first time since his association with the label, entered the studio with the intention of recording an album's worth of songs. This album-oriented market allowed him much greater freedom. He was back on electric guitar and accompanied by combo leader Lefty Bates on second guitar, plus Sylvester Hickman, bass and Hooker's old Detroit-drummer Jimmy Turner. The music wasn't folk as such, but an unhurried, more introspective approach was now embedded in the music and he could stretch out at will. This is apparent on numbers such as *I Can't Believe*. He even found a favourable response by singles buyers with his tale of tougher times, *No Shoes*, which reached number 21 in the R&B chart in July of 1960. The LP which resulted, *Travelin'*, did have its share of

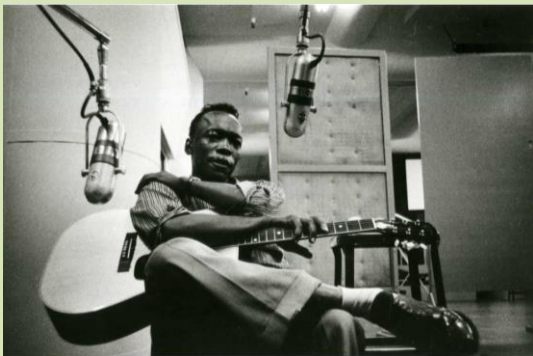
brighter moments, for instance on the shuffle-styled *Dusty Road*. Hooker was to be heard at his stark best, however, on the two tough blues sides, *Solid Sender* and *Sunny Land*, which featured his chilling guitar sound. In April Hooker was back in the studio, but on this occasion it was to record tracks for Prestige in New York. A solo outing for him on amplified guitar and targeted at the folk market, the session produced several extended sombre numbers and standards such as *Sally Mae* and *Wednesday Evening Blues*. Half of the material from the session was later to crop up on Vee-Jay's aptly titled *Folk Lore* LP although *Dirty Ground Hop* was not released until years later. In January 1961 Hooker returned to Chicago for another recording session with a small group (featuring Lefty Bates, Quinn Wilson, and Earl Phillips). This was a varied session, with catchy 45 material, such as *Want Ad Blues* and *I'm Going Upstairs* along with darker songs, such as the menacing *I'm Mad Again*. This latter track was another Hooker song adapted by The Animals, and later recycled as *I'm Bad Like Jesse James*.

Hooker was working with two distinct styles at this time, with Vee-Jay not being slow to experiment at his recording sessions to make him sound contemporary. By late-1961 he was in the Chicago studio for another album session, this time for *Burnin'*, in which he and his guitar was backed by a bunch of Tamla Motown renegades led by tenor sax player Hank Cosby and pianist Joe (Edward) Hunter and featuring saxes, guitar, bass and drums. This combination of saxes and Motown arrangements certainly gave his sound a more polished feel. In these songs there was no mention of great floods or fires. Instead they dealt with more everyday themes, such as hairstyles, as in the case of *Process* (which should have been titled *Cross Headed Fool*). While it certainly wasn't standard Hooker fare, John Lee the consummate artist was certainly not overwhelmed by the makeup or the musical background of his backing band. Rather, the band served to emphasise the rich darkness of his voice, especially on modern items such as *Drug Store Woman*, *I've Got A Letter* and *Blues Before Sunrise*. The lure of the jukebox wasn't ignored either. For this market Hooker came up with the irresistible *Boom Boom*, which was released in June of 1962. It reached number 16 in the R&B chart and even crossed over to the pop charts, in time becoming his third millionselling single. In that same year the formula was repeated in another recording session which yielded the less blues-oriented *Send Me Your Pillow*, another catchy, uptempo outing (from the album *The Big Soul*).

Away from Vee-Jay's clutches, Hooker continued his dual career. His reputation, aided and abetted by the praise of critics like Pete Welding, continued to grow amongst affluent white audiences. During the 1960s Hooker made frequent coast-to-coast appearances at premier folk establishments across the USA and Canada. These included Gerde's Folk City, the Second Fret and Sugar Hill, and while playing these gigs he impressed the new folk blood, stars in the making like Bob Dylan and Mike Bloomfield.



Interest in Hooker's music was not just confined to America. His records had led to his gaining a significant following in Europe during the Fifties. Labels like Vogue and London had released 78s of his music in Britain and he was frequently featured in collector journals. Greater awareness was fuelled by French enthusiasts Jacques Demetre and Marchel Chauvard, who had travelled to Detroit in 1959. Upon returning home, they proceeded to spread the word about Hooker. The authoritative British critic Paul Oliver performed a similar function on the other side of the Channel. Hooker eventually arrived in Europe in 1962 as part of the famous American Folk Blues Festival package. Either performing solo, or backed by Memphis Slim, T-Bone Walker, Willie Dixon and Jump Jackson, he wowed audiences across Europe, whether playing emotive slow blues or his up-tempo, lustier material. French writer Pierre Lattes in Jazz magazine typified critical response to a Hooker performance at the time: "Hooker's singing and playing (the two are intricately woven) is one of the best blues singers ever. He began the concert alone with his guitar and in a few seconds had captivated the audience. He talked about his music and sang five raw, pure and emotionally intense songs. Those who were there will long remember the swing, the tenderness and the passion of John Lee Hooker." Upon his return to the States, Hooker divided his time between playing both the black clubs and the folk venues, recording a folk session for Galaxy in November.



In 1963 he laid down the tracks for his next Vee-Jay LP, *On Campus*, which was aimed at both the black and white markets. The album was released in the UK under the title *I Want To Shout The Blues*. The first album session featured Hooker on electric guitar with an unidentified drummer, its songs ranging from slow blues like the dark and hypnotic *Half Stranger* and *One Way Ticket* to the boogie. It also yielded the infectious *This Is Hip*, which was somewhat overlooked at the time and had to wait until 1981 for its first release. From this intimate setting Hooker switched to a line-up augmented by brass and female vocal group. One of the highlights from this session was *Birmingham Blues*, Hooker's comment on the fight for equality in Alabama. The female vocal group featured on the ballad sounding *Don't Look Back*. Hooker made his last studio recordings for Vee-Jay in mid-1964. The session had him fronting ten recordings with an unidentified band consisting of guitar, bass and drums. There were some fine tracks laid down, but six of the songs remained unreleased for the better part of a decade (five of them surfacing on the "reborn" Vee-Jay label Dynasty; and one issued in the 1980s). Those songs which were accorded a release at the time included the lusty *Big Legs*, *Tight Skirt* and *Your Baby Ain't Sweet Like Mine*. The sessions highlight, however, was *It Serves Me Right To Suffer*, his interpretation of Percy Mayfield's *Memory Pain*. Justifiably *It Serves Me Right* (as it was titled on the original Vee-Jay single issued in November 1965) became a Hooker standard and synonymous with his "deep" blues image.

The years of chart success meant nothing, as Vee-Jay became the victim of financial chaos. Hooker had disappeared into the blue beyond when the label spiralled downwards, until it was finally declared bankrupt in 1966. Hooker returned to Britain in mid-1964 following that final Vee-Jay session. There he toured extensively, backed by John Mayall as well as The Groundhogs, recording a fine LP with Tony McPhee's group. Healthy TV-exposure in the form of an appearance on the top-rated pop show *Ready, Steady, Go!* stood him in good stead. The Stateside label issued *Dimples* as a single and it gave him a UK top 30 hit. Hooker was a star again! The surge of popularity sparked off a considerable interest, particularly among his new pop audience, in his substantial back catalogue. Albums were re-released and they had a marked influence on both fans and musicians alike. The nascent British R&B scene embraced Hooker songs like manna from heaven. The Animals, The Yardbirds, Them and Spencer Davis all included Hooker songs in their repertoires and introduced them to an enthusiastic British audience young enough to be Hooker's grandsons or granddaughters!

The records, the live shows – and the royalties continued apace and Hooker spent the following ten years making albums, primarily for the ABC group of labels, aimed at the worldwide blues market (with *Live at Cafe au Go-Go* the most interesting album of them all, issued 1967 on BluesWay). He moved to California in 1969, where he became a sort of godfather figure on its rock scene. An album made with blues band Canned Heat in 1970 rekindled American enthusiasm for his music and, except for a brief lay-off in the late 1970s/early 1980s, Hooker continued to weave his magic both in concert and on record. Yet another resurgence was sparked off in 1989 with the release on Silvertone/Chameleon of the massive worldwide seller, *The Healer*. It was soon followed up with the equally excellent and successful *Mr. Lucky* on Pointblank/Silvertone. Both albums served to confirm Hooker's status as a musical giant with timeless appeal.



His classic recordings made for Vee-Jay between 1955 and 1964 have played a significant part in making the world aware of John Lee Hooker. The songs featured in this collection of highlights from those halcyon days showcase his talent for winning over successive generations and different audiences. What they all have in common is his mesmerising voice and that unique ear-thrilling guitar style. Take a dip into these sides, take your pick, and no matter what you've chosen you've picked a peach. Whether as an electric bluesman, solo or with a group, or as a folk-blues or urban R&B singer, John Lee Hooker was a master at expressing the passion of the blues in all its guises. Whether he was singing deep blues or boogie, he was suffused with the magic touch. John Lee Hooker may be gone from this mortal world, but through his recordings and his role as "the healer" his work will live on.



- Les Fancourt (images not from Charly/Fruit Tree)

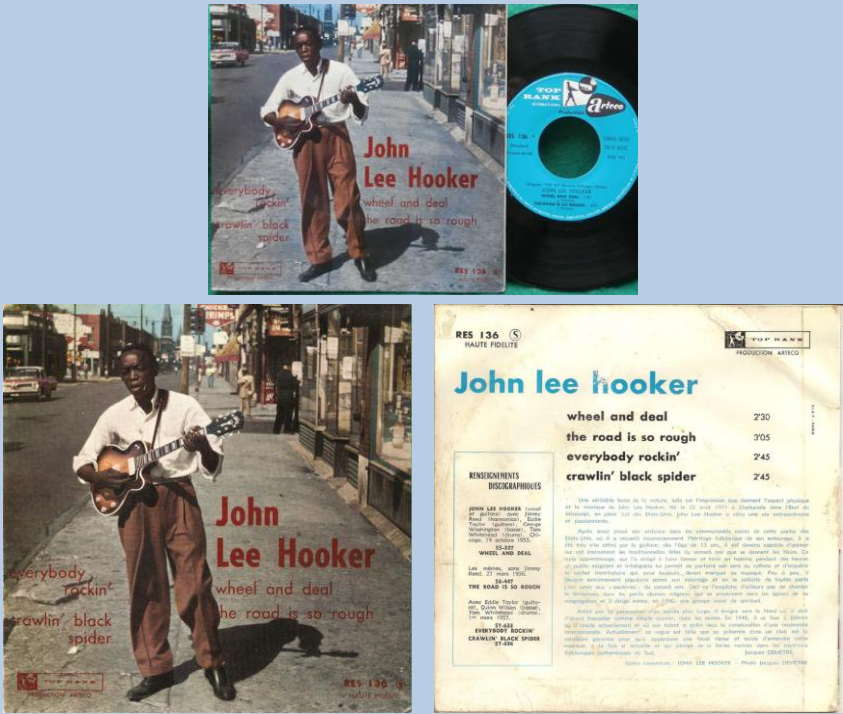
A COMPLETE (?) EP COLLECTION

EPs were a European specialty during the early and mid 1960s. Here is a presentation of all(?) known Hooker EPs. No picture sleeve singles in this section, no EPs with various artists featuring Hooker; and no CDs. The Top Rank single is most probably Hooker's very first EP – and the most interesting thing with it is that only one of the tracks had been issued previously.

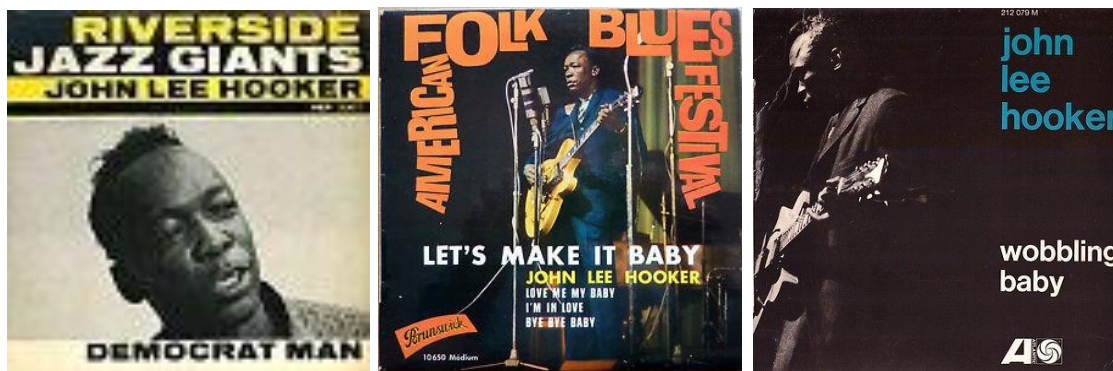
 <p>John Lee Hooker <i>everybody rockin' / wheel and deal / crawler / black spider</i></p> <p>Top Rank RES 136 (France) "John Lee Hooker" 1959 Wheel and Deal / The Road Is Rough // Everybody Rockin' / Crawlin' Black Spider</p>	 <p>JOHN LEE HOOKER Thinkin' Blues</p> <p>Ember EP 4561 (UK) "Thinkin' Blues" 1964 Thinking Blues / Late Last Night // Wandering Blues / Don't You Remember Me</p>	 <p>John Lee Hooker Love Blues</p> <p>Pye NEP 44034 (UK) "Love Blues" 1964 Love Blues / Louise // Ramblin' By Myself / Ground Hog Blues</p>	 <p>JOHN LEE HOOKER Poor Me</p> <p>Discophone 27385 (Spain) "Poor Me" 1964 Poor Me / I Want To Shout // I Want To Hug You / Birmingham Blues</p>
 <p>john lee hooker <i>talk about your baby</i></p> <p>Atlantic 232 032 (France) "Talk About Your Baby" 63/64 Talk About Your Baby / Drifting Blues // Don't Turn Me From Your Door / Love My Baby</p>	 <p>JOHN LEE HOOKER</p> <p>Atlantic AET 6010 (UK) "Wobbling Baby" 1964 Wobbling Baby / You Lost A Good Man // My Baby Don't Love Me / Guitar Lovin' Man</p>	 <p>JOHN LEE HOOKER The Blues of...</p> <p>Stateside SE 1019 (UK) "The Blues of..." 1964 Whiskey And Wimmen / Drug Store Woman // Boogie Chillun / Little Wheel</p>	 <p>I'm John Lee Hooker</p> <p>Stateside SE 1023 (UK) "I'm John Lee Hooker" 1964 I'm So Excited / Baby Lee // Time Is Marching / Maudie</p>
 <p>RIVERSIDE JAZZ GIANTS JOHN LEE HOOKER</p> <p>WEDNESDAY EVENIN'</p> <p>Riverside REP 3202 (UK) "Wednesday Evenin'" 1964 I Need Some Money / Come On And See About Me // Wednesday Evenin' Blues / No More Doggin' <i>(note: French version imaged – the UK version has same cover as next)</i></p>	 <p>RIVERSIDE JAZZ GIANTS JOHN LEE HOOKER</p> <p>DEMOCRAT MAN</p> <p>Riverside REP 3207 (UK) "Democrat Man" 1964 Democrat Man / I Want To Talk To You // I'm Wanderin' <i>(note: only three tracks)</i></p>	 <p>john lee hooker <i>down at the landing</i></p> <p>Chess CRE 6000 (UK) "Down At The Landing" 1965 Down At The Landing / Women And Money // Union Station Blues / Leave My Wife Alone</p>	 <p>John Lee Hooker/Walkin' The Boogie</p> <p>Chess CRE 6007 (UK) "Walkin' The Boogie" 64/65 Walkin' The Boogie / It's My Own Fault // High Priced Woman / Ground Hog Blues</p>
 <p>JOHN LEE HOOKER THE JOURNEY. <i>Baby please don't go. Just me and my telephone. Mad man blues</i></p> <p>Chess CRE 6014 (UK) "The Journey" 1965 Mad Man Blues / Just Me And My Telephone // Baby Please Don't Go / The Journey</p>	 <p>THE REAL FOLK BLUES VOL. 3 JOHN LEE HOOKER</p> <p>Chess CRE 6021 (UK) "The Real Folk Blues Vol 3" 1965/1966 Worried Life Blues / Lonely Boy Boogie // I Don't Want Your Money / Apologize</p>	 <p>IT SERVE YOU RIGHT TO SUFFER JOHN LEE HOOKER</p> <p>Impulse 75 AS 9103 (US) "It Serve You Right To Suffer" 1966 Country Boy / Bottle Up And Go // Money / It Serve You Right To Suffer <i>(note: American 33rpm EP)</i></p>	 <p>JOHN LEE HOOKER Sings the Blues</p> <p>VisaDisc 275 (France) "Sings The Blues", early 1970s I Love To See You Walk / Lost My Job // I'm Gonna Keep On Walking / Shake It Up And Go <i>(from both of the Galaxy LPs)</i></p>

 <p>Chess 1169 523 (France) "Real Folk Blues Vol. 4" 1968 One Bourbon, One Scotch, One Beer // Stella Mae <i>(note: only two tracks but in some kind of "EP format")</i></p>	 <p>Charly CDT 106 (France) "John Lee Hooker" 1980 Dimples // Boom Boom // Onions <i>(note: only three tracks)</i></p>	 <p>This is the See For Miles CD containing tracks from UK Chess EPs, plus some LP tracks.</p>
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Hooker's Very First EP



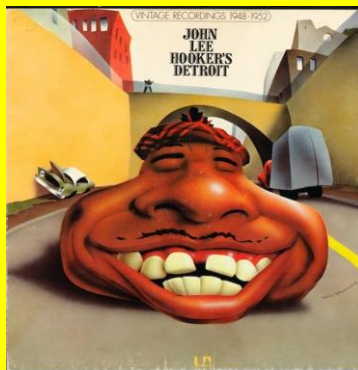
Top Rank RES 136 (France) "John Lee Hooker" 1959
 Wheel and Deal / The Road Is So Rough // Everybody Rockin' / Crawlin' Black Spider



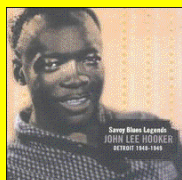
"Democrat Man" (Netherlands cover), Brunswick EP 10650 with one Hooker, one Shakey Jake, one T-Bone Walker, and one Memphis Slim; and French "Wobbling Baby" cat. No. 212079.

THE "RECORD MEN" BEHIND HOOKER -part one

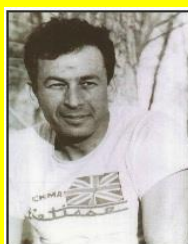
Presenting the most important producers in Johnnie's career – Detroit & Chicago



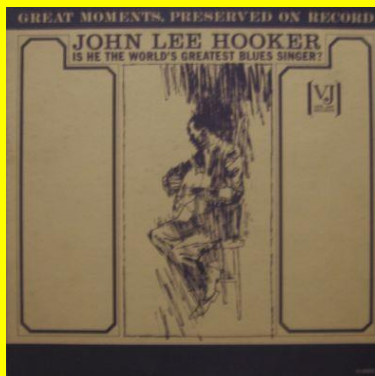
United Sound Systems Recording Studios in Detroit (and the 3-set LP on United Artists of the 1970s).



Elmer Barbee, Bernard (Bernie) Besman, and Idessa Malone (the three early Hooker recording producers in Detroit - represented by three records), and Joe Von Battle. Jack and Devora Brown (of Fortune) are also important.



Joe Bihari, Joe Siracuse and Johnny Vincent (representing Modern and Specialty Records) plus Henry Stone (DeLuxe and later)



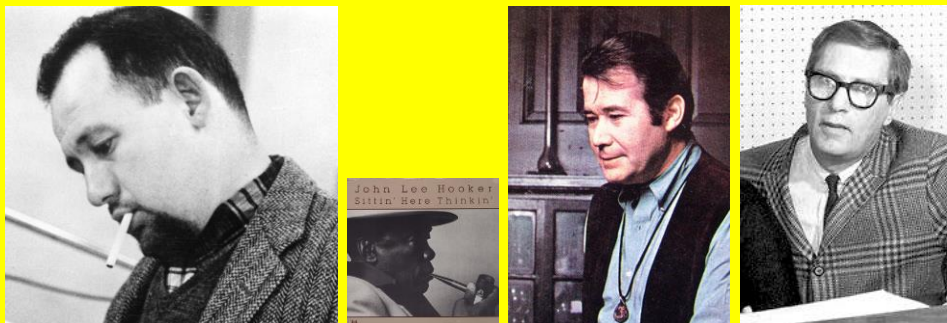
Universal Recording Studios in Chicago and Hooker's last "original" VJ LP.



Vivian Carter-Bracken, Jimmy Bracken, Calvin Carter, Ewart Abner (Vee-Jay Records), and Al Smith (Vee-Jay and BluesWay).

THE "RECORD MEN" BEHIND HOOKER -part two

Presenting the most important producers in Johnnie's career – Coast to Coast & Frisco



Bill Grauer "The Country Blues", and Orrin Keepnews (imaged) "That's My Story" (Riverside), Fred Mendelsohn (the later Savoy recordings), Bob Thiele (Impulse and Bluesway), Ralph Bass (Chess 1966).



Canned Heat (Skip Taylor and Bob Hite - instrumental in bringing forward the Bernie Besman 1970s Specialty and United Artists great LPs), plus Bill Szymczyk and Ed Michel (of the "rocking" 1970s ABC years),



Stephen Powers at Chameleon Records (who had reactivated Vee-Jay and issued Hooker's "The Healer"). Mike Kappus, JLH and Roy Rogers – "New Rose" two great producers of the Rosebud years).



Dave Sax (Advent and Crazy Kat - responsible for several rare Hooker refindings in later years). Joop Visser (and Les Fancourt) of Charly and Propermusic. Daniel Pritzker and Michele Taylor (Vee-Jay Ltd Partnership), who bought the Vee-Jay International organization from Betty Chiappetta in December 1990, but went inactive in the mid/late 1990s.

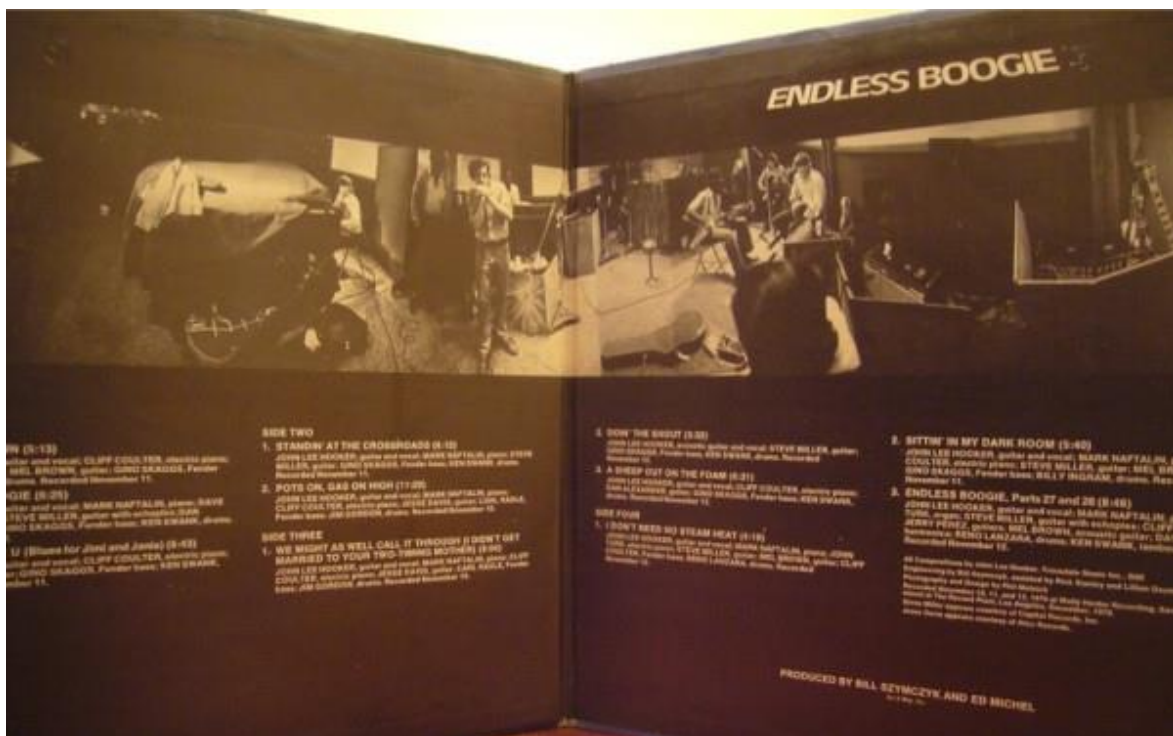
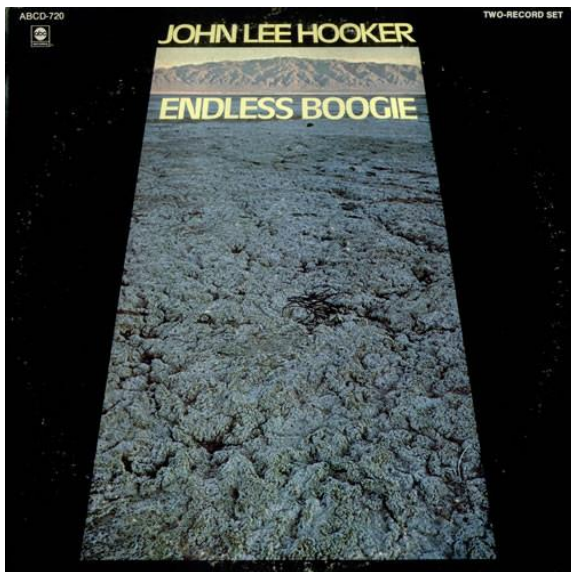


... and finally Zakiya Hooker of the John Lee Hooker Estate and John Lee Hooker Foundation (who was heavily involved in Shout!Factory and the Eagle productions), and started to co-operate in 2017 with the Concord Music Group (with their new reissue label Craft Recordings, who had activated Vee-Jay again).

THE "ENDLESS BOOGIE" SESSIONS

The mythical "Endless Boogie" 2-set LP issued in mid 1971 (after the success of "Hooker 'N Heat") was Johnnie's very first ABC LP. Although he was already contracted to ABC in 1965, his first ABC-contracted album was issued on the jazz sub Impulse and later recordings were issued on the new-founded sub BluesWay. With "Endless Boogie", consisting of eleven extra-long tracks spread on 4 LP-sides in a foldout sleeve, Hooker really worked with "Friends" (established and famous rock musicians plus his new-formed Coast To Coast Blues Band), a formula repeated with his "resurrection" in 1988-89.

During his "Tomato"-years (the live wilderness) he performed live all over the world (solo or with his band) after his last ABC-album "Free Beer And Chicken". He really never retired but did not make any studio recordings until his "Jealous" album was issued 1986. Well, here then are the interesting details of "Endless Boogie" (ABCD-720). The album was reissued on UK BGOC70 (it had only seven of the eleven tracks), and in 1991 (with all eleven tracks) on MCA (Universal) MCAD 10413.



THE "ENDLESS BOOGIE" SESSIONS (part two)

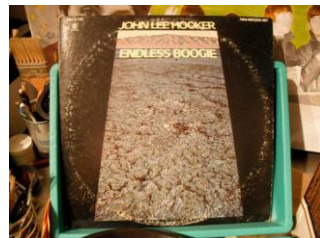
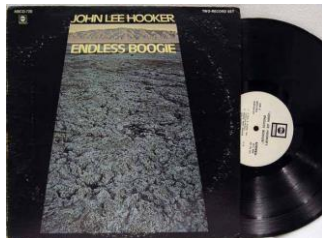
Tracks:

A1	(I Got) A Good 'Un	Nov 11, 1970	5:12
A2	House Rent Boogie	Nov 12	6:23
A3	Kick Hit 4 Hit Kix U (Blues For Jimi And Janis)	Nov 11	6:41
B1	Standin' At The Crossroads	Nov 11	6:08
B2	Pots On, Gas On High	Nov 10	11:22
C1	We Might As Well Call It Through (I Didn't Get Married To Your Two-Timing Mother)	Nov 10	8:04
C2	Doin' The Shout	Nov 12	3:31
C3	A Sheep Out On The Foam	Nov 12	6:27
D1	I Don't Need No Steam Heat	Nov 12	4:17
D2	Sittin' In My Dark Room	Nov 11	5:38
D3	Endless Boogie, Parts 27 And 28	Nov 12	8:44

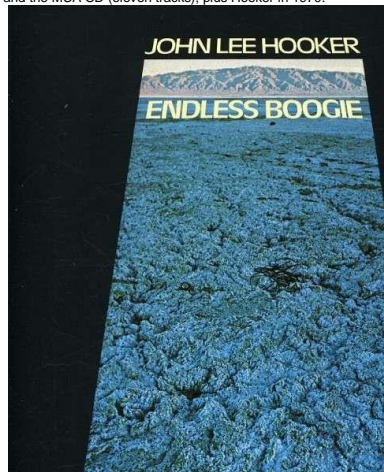
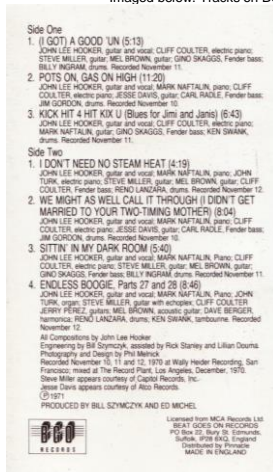
Recorded at Wally Heider Recording, San Francisco in November 1970
 and mixed at The Record Plant, Los Angeles in December 1970.
 Producers – Bill Szymczyk and Ed Michel
 Engineer – Bill Szymczyk, assisted by Rick Stanley and Lilian Douma

Musicians:

Bass [Fender] – Carl Radle (tracks: B2, C1), Chester "Geno" Skaggs (tracks: A1 to B1, C2, C3, D2)
 Drums – Billy Ingram (tracks: A1, D2), Jim Gordon (tracks: B2, C1),
 Ken Swank (tracks: A2 to B1, C2, C3), Reno Lanzara (tracks: D1, D3)
 Electric Piano – Cliff Coulter (tracks: A1, A3 to C1, C3 to D3), John Turk (track: D1)
 Guitar – Dan Alexander (tracks: A2, C3), Jerry Perez (track: D3), Jesse Davis (tracks: B1 to C1),
 Mel Brown (tracks: A1, C3 to D3), Steven Miller (tracks: A1, A2, B1, C2, D2 to D3)
 Harmonica – Dave Berger (tracks: A2, D3)
 Organ – John Turk (track: D3)
 Piano – Mark Naftalin (tracks: A2 to C1, D1 to D3)
 Tambourine – Ken Swank (track: D3)



Imaged below. Tracks on BGO and the MCA CD (eleven tracks), plus Hooker in 1970.




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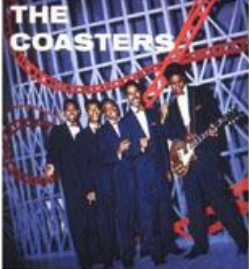


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PRESENTS




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THOSE HOODLUM FRIENDS
THE COASTERS
Edited by Claus Röhnisch



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By Todd Spector - with Photography by Claus Röhnisch
Special comment by Paper Machine Press - edited by Claus Röhnisch and printed under the R&B Pioneers Series - Volume Two of Twelve
The R&B Pioneers Series - Volume Two of Twelve




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and 2 ... plus their most classic singles.




An R&B Pioneers Series Special Feature:

Clyde McPhatter
- the Original Soul Star



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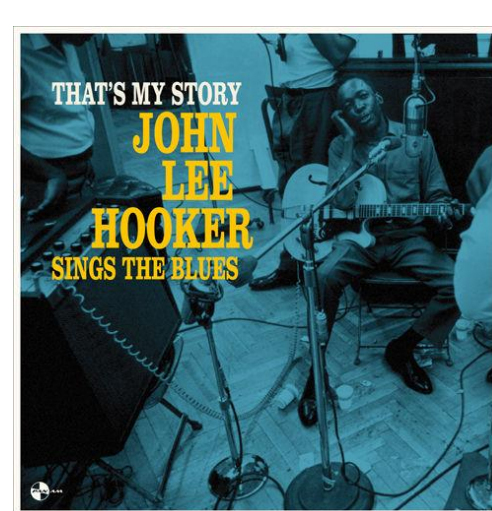
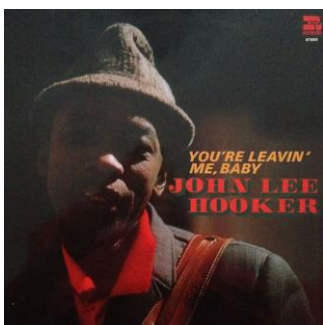
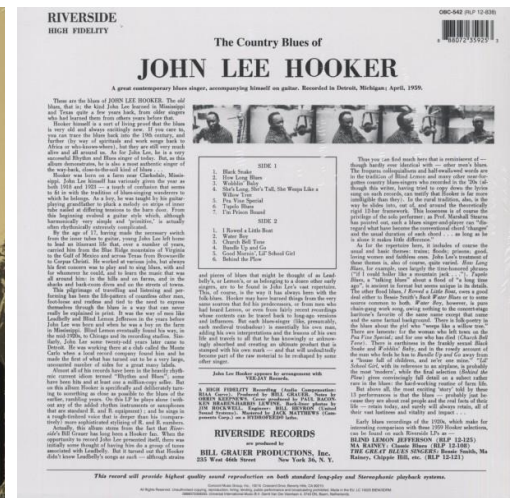
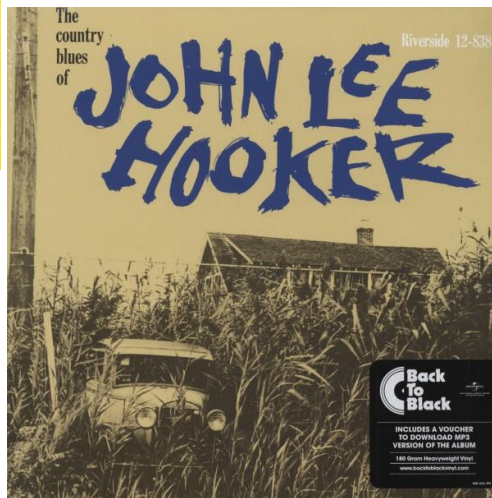
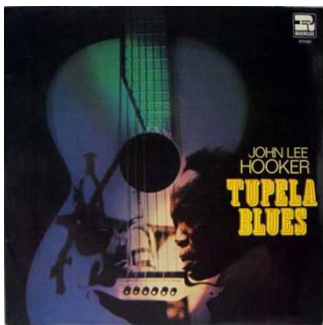
Examples of the JLH Boom / Inflation !

There are lots and lots of CDs out there (and lately several vinyls again). In this publication only the most important and interesting ones are presented. Below you will find just a tiny bit of all the different Hooker albums released in later years.



RARE Re-issues of the ORIGINAL RIVERSIDE LPs

The Riverside reissue 1969 of "The Country Blues of..." as "Tupela Blues"; and a late repressing of the original. "That's My Story" reissued on Riverside in 1968 as "You're Leavin' Me Baby" and a late vinyl "recreation" with bonus tracks... Plus (left) the back cover of the CD-reissue of "Burning Hell" on SoulJam (also with bonus).

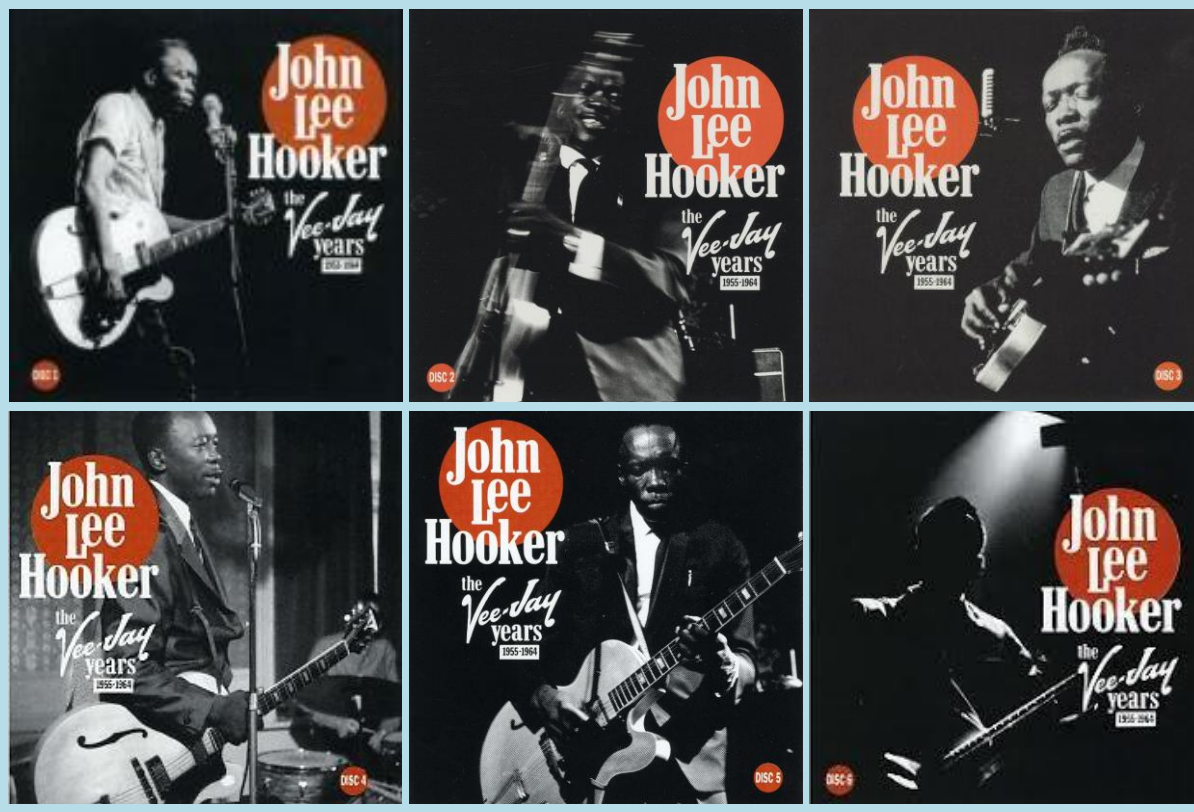


RARE VEE-JAY

Throughout the years hundreds of reissues, bootlegs and strange compilations have been issued on different labels, which feature Hooker's classic Vee-Jay sides, but some of his super-fine recordings have not been re-released too much. Below is a list of at least one track for each of Hooker's recording sessions for Vee-Jay.

It sure would make up a terrific "Rare Hooker Vee-Jay" album.

(Images below from the Charly RED Box 6 "the Vee-Jay Years 1955-1964" chrono CDpak of six volumes)



A Fictional Rare Vee-Jay album:

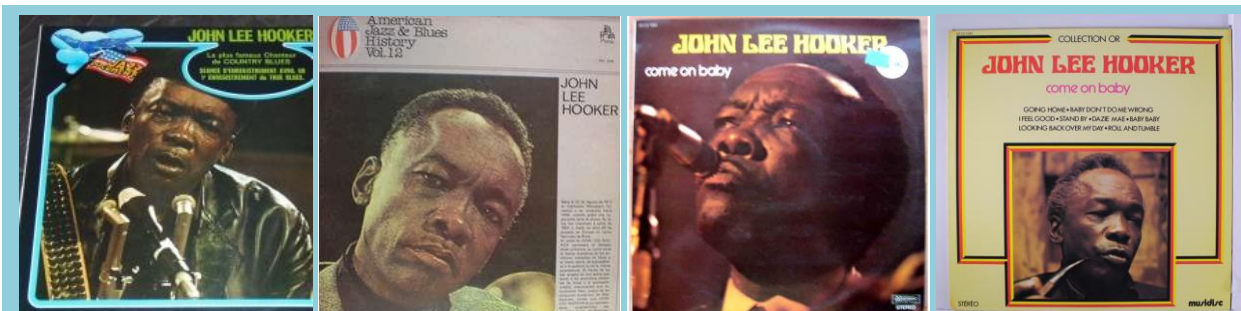
master	Track title	Original issue	Chicago recording date
1.	4431 She left me one Wednesday	Charly LP 1029	mid 1964
2.	337 Wheel and deal	TopRank EP 136	Oct 19, 1955
3.	447 The road is so rough (aka When I started hoboing)	VJ 233	March 27, 1956
4.	480 Stop talking	DJM LP 28026	June 7, 1956
5.	635 I see you when you're weak	VJ 245	March 1, 1957
6.	718 Little fine woman	DJM LP 28026	June 23, 1957
7.	<i>rehearsal</i> Trying to find a woman	Charly RED Box 6	June 10, 1958
8.	928 You've taken my woman	VJ 265	June 10, 1958
9.	1068 Tennessee blues	VJ 319	January 22, 1959
10.	1374 Canal Street blues	VJ LP 1023	March 1, 1960
11.	1375 I'll know tonight	VJ LP 1023	March 1, 1960
12.	<i>Prestige</i> She loves my best friend (1798)	Charly RED Box 6	N.Y. April 29, 1960
13.	<i>bootleg</i> I wish you were here	Charly DIG 5	Newport July 3, 1960
14.	1716 Will the circle be unbroken	Dynasty/VJ LP 7301	January 4, 1961
15.	1718 I left my baby	Charly LP 1081	January 4, 1961
16.	2201 Process	VJ LP 1043	ca December 1961
17.	2202 Thelma	VJ LP 1043	ca December 1961
18.	2653 You know I love you	VJ LP 1058	ca early 1962
19.	2800 She shot me down (aka Boom boom boom)	VJ LP 1058	poss January 28, 1962
20.	3111 Sadie Mae	Charly RED Box 6	ca early 1963
21.	3306 Poor me	VJ LP 1066	mid 1963
22.	4436 You're mellow	Dynasty/VJ LP 7301	mid 1964



1964 – probably in Detroit (Leroy Emmanuel, guitar second from left).

RARE VINYL ...found at... <http://www.cdandlp.com/>

A majority of the vinyl LPs shown here were most probably issued during the 1970s in Europe (although some may or may not be recent vinyl revivals).



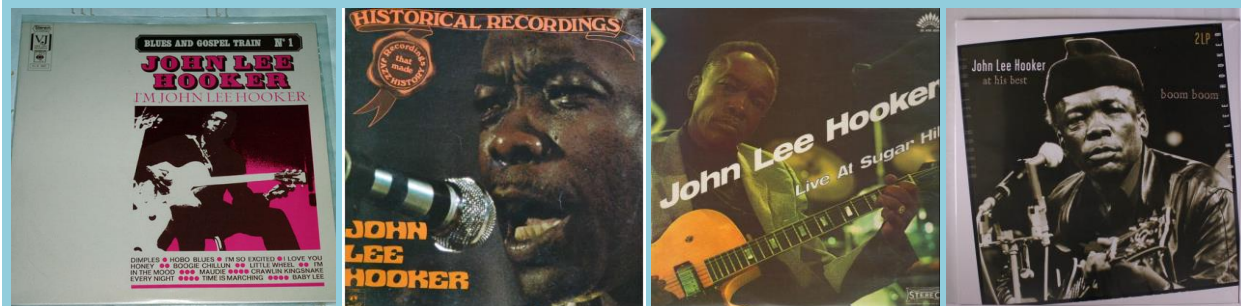
Spanish Selector label 1977, French Musidisc, unknown French label, and an alternate (also on Musidisc)



Unknown originals on Carrere, German Midi label, German Inercord label, Spanish version of "Get Back Home In The U.S.A."



US Archive LP FS-222 (1968 with Vee-Jay tracks – and side A) plus the UK Bulldog version BDL 1011 and the French version on Vogue

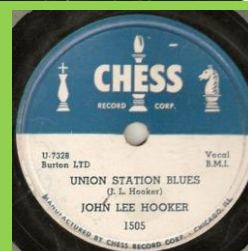
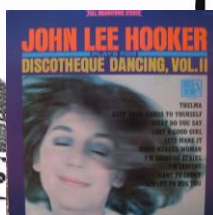
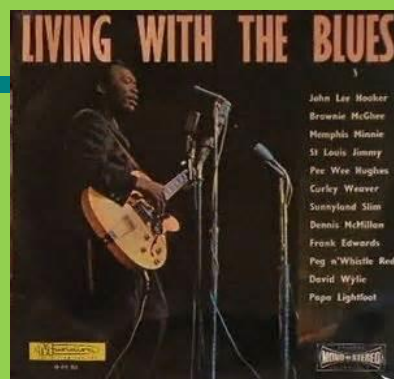
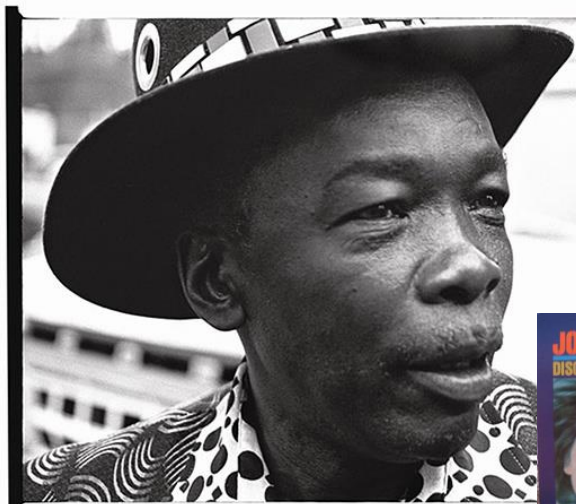


French Vee-Jay LP 1007, French Discodisc Locomotive, French America LP 6094, Vinyl Passion label



Crystal label, and German Amiga (back cover), Everest-Columbia label, Brylen label

THE MISC GALLERY



Living with the Blues" v.a. LP on Savoy 16000, 1963 (produced ca late 1961) here on French Musidisc in 1964); "Discotheque Dancing II", one of several "regular subs" of Vee-Jay after the bankruptcy (1970s – with the Vee-Jay logo on label but Discotheque on cover); Tradition "The Real Blues" feat Vee-Jay (1970); "Kabuki Wuki" (live) on Bluesway (1972),

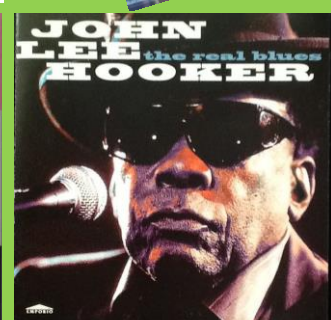
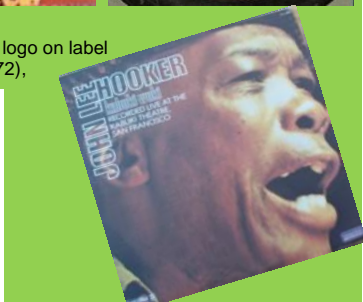
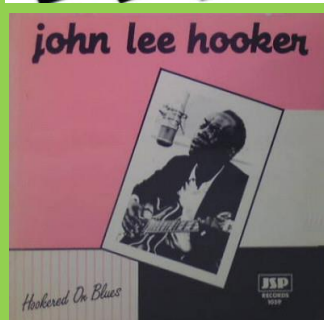
simplyjohn lee hooker

John Lee Hooker is the greatest blues musician the world has ever known. The Mississippi native rose to prominence performing on the Detroit blues circuit. His distinctive rhythmic guitar style & unmistakable vocals propelled him internationally as a blues icon, influencing many contemporary artists today. This collection presents 54 of his early classics including Boom, Boom, Boogie Chillen, I'm In The Mood plus more killer hooks from the king of the endless boogie.

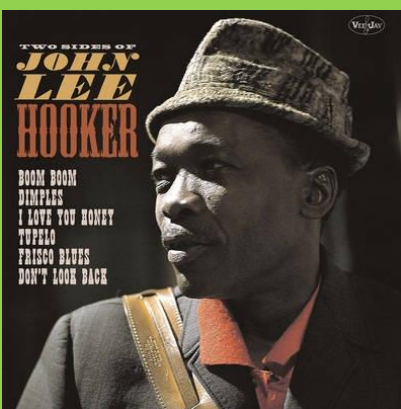
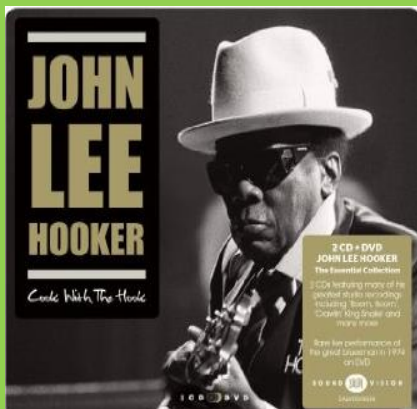
- | CD1 | CD2 | CD3 |
|---|-------------------------------------|--|
| 01 Boom, Boom | 01 I'm Ready | 01 Time Is Marching |
| 02 Dimples | 02 Sugar Mama | 02 Mambo Chillun |
| 03 She's Long, She's Tall, She Weeps Like A Willow Tree | 03 Locked Up In Jail (Prison Blues) | 03 Sell On Little Girl |
| 04 I'm In The Mood | 04 Long, Long Way From Home | 04 I Got Drunk (Sonny Boy's Cold Chills) |
| 05 Goin' Down Highway 51 | 05 Sally Mae | 05 We Gonna Make Everything Alright |
| 06 Whiskey And Wimmen | 06 Heart Trouble Blues | 06 Like A Woman |
| 07 Boogie Chillen | 07 Johnny Lee's Original Boogie | 07 Nightmare Blues |
| 08 Let Your Daddy Ride | 08 No Mortgage On My Soul | 08 I Rule My Den |
| 09 Tupelo Blues | 09 Wednesday Evening Blues | 09 War Is Over |
| 10 Crazy 'Bout That Woman | 10 Mercy Blues | 10 Poor Slim |
| 11 Black Cat Blues | 11 Wayne County Ramblin' Blues | 11 Who's Been Jiving You |
| 12 Hobo Blues | 12 Rocks | 12 I Love To Boogie |
| 13 Poor Joe | 13 Shake Your Boogie | 13 Leavin' Chicago |
| 14 Helpless Blues | 14 Hastings Street Boogie | 14 Drifting From Door To Door |
| 15 No Friend Around | 15 Down So Long | 15 Canal Street Blues |
| 16 Goin' Mad Blues | 16 Burnin' Hell | 16 Poor Slim 2 |
| 17 Key To The Highway | 17 Crawlin' King Snake | 17 Build Myself A Cave |
| 18 Black Man Blues | 18 Playin' The Races | 18 Goin' Home Blues |



TOTAL PLAYING TIME: 2.5 HOURS | SIMPTNCD026
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"Simply John Lee Hooker" on Union Square SIMPTNCD026 (issued 2016) featuring several rare early Hooker. JSP LP 1059 (1983) "Hookered on Blues" and UK Empero CD "The Real Blues" (1998) are reissues of "Live in 1978 at Telluride". (Recorded in Telluride, which is located in Colorado, not so far from Houston, Texas - both the above issued mention Texas as recording location)

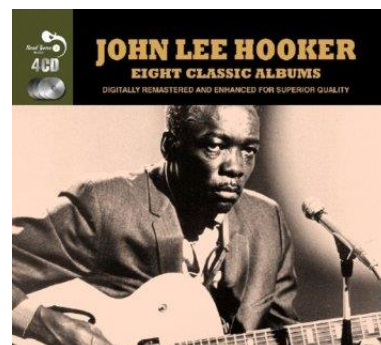
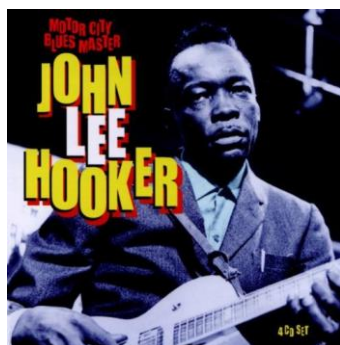
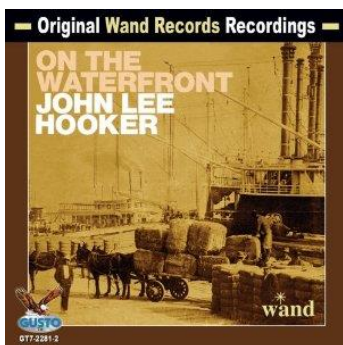


"Cook with the Hook" Modern and Vee-Jay (2CD plus DVD), and "Two Sides of John Lee Hooker" Concord VJR-37597 (Vee-Jay and Original Blues Classics - Nov 2015) – New Vinyl LP with two "fronts" 12 tracks total.

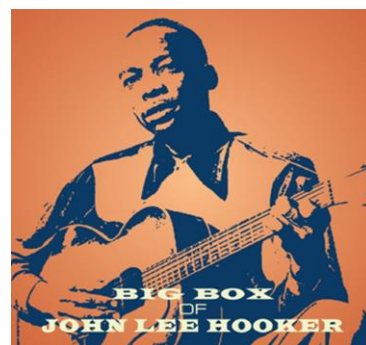
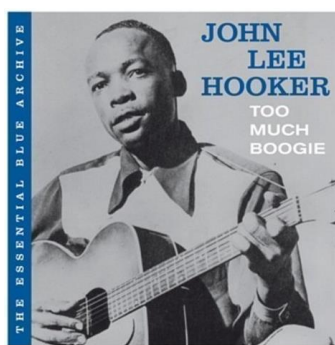


Hooker Recycled – Some “Random” Selections

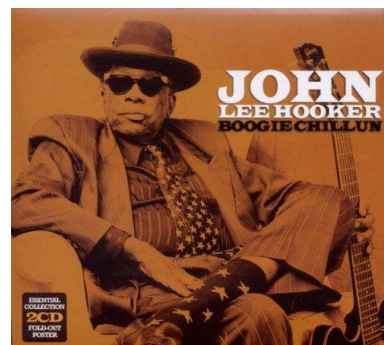
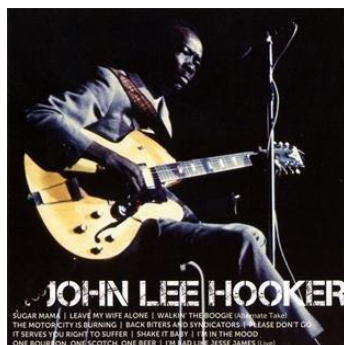
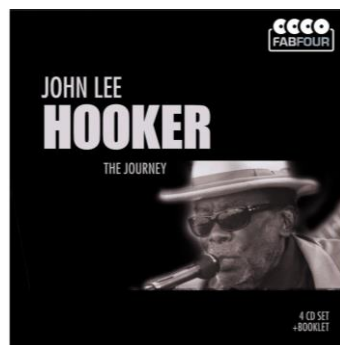
Of the CD-sets shown below, only a couple are not European public domains. Hooker's many recordings 1948-1962 keep on turning up in every shape and form – many of them with great inlay essays, studies and presentations of differing quality (although most are presented in truly interesting ways by well-known blues historians – that's great!). Some of the listed CDs are a bit older, but recently reintroduced through amazon.



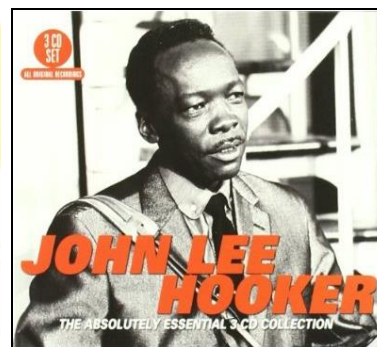
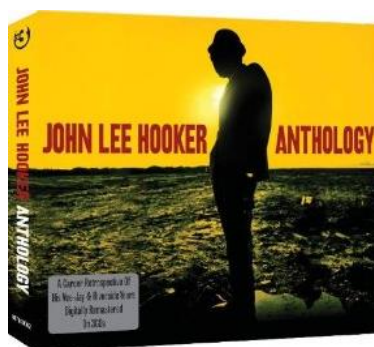
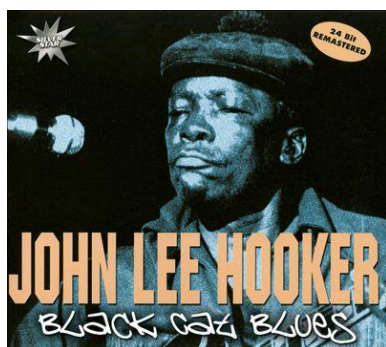
June 2012 (reintroduced): On The Waterfront / Original Wand Records Recordings – Gusto GT7-2281-2 (CD reissue of Wand's 1969 LP – 11 tracks).
November 2011: Motor City Blues Masters – Properbox 202163 (4CD-set, 98 tracks 1948-1969 – same cover as Properbox 111 "The Boogie Man" of 2006 (although several new titles from Vee-Jay – otherwise mostly Modern, King, Chance, Chess etc) – most probably the best of the bunch!
April 2014: Eight Classic Albums – Real Gone featuring the tracks of the original LPs "Burning Hell (1964)", "I'm John Lee Hooker (1959)", "Travelin' (1960)", "That's My Story (1960)", "Sings Blues (1960)", "The Folklore Of John Lee Hooker (1961)", "Burnin' (1962)" and Crown's "Folk Blues (1962)".



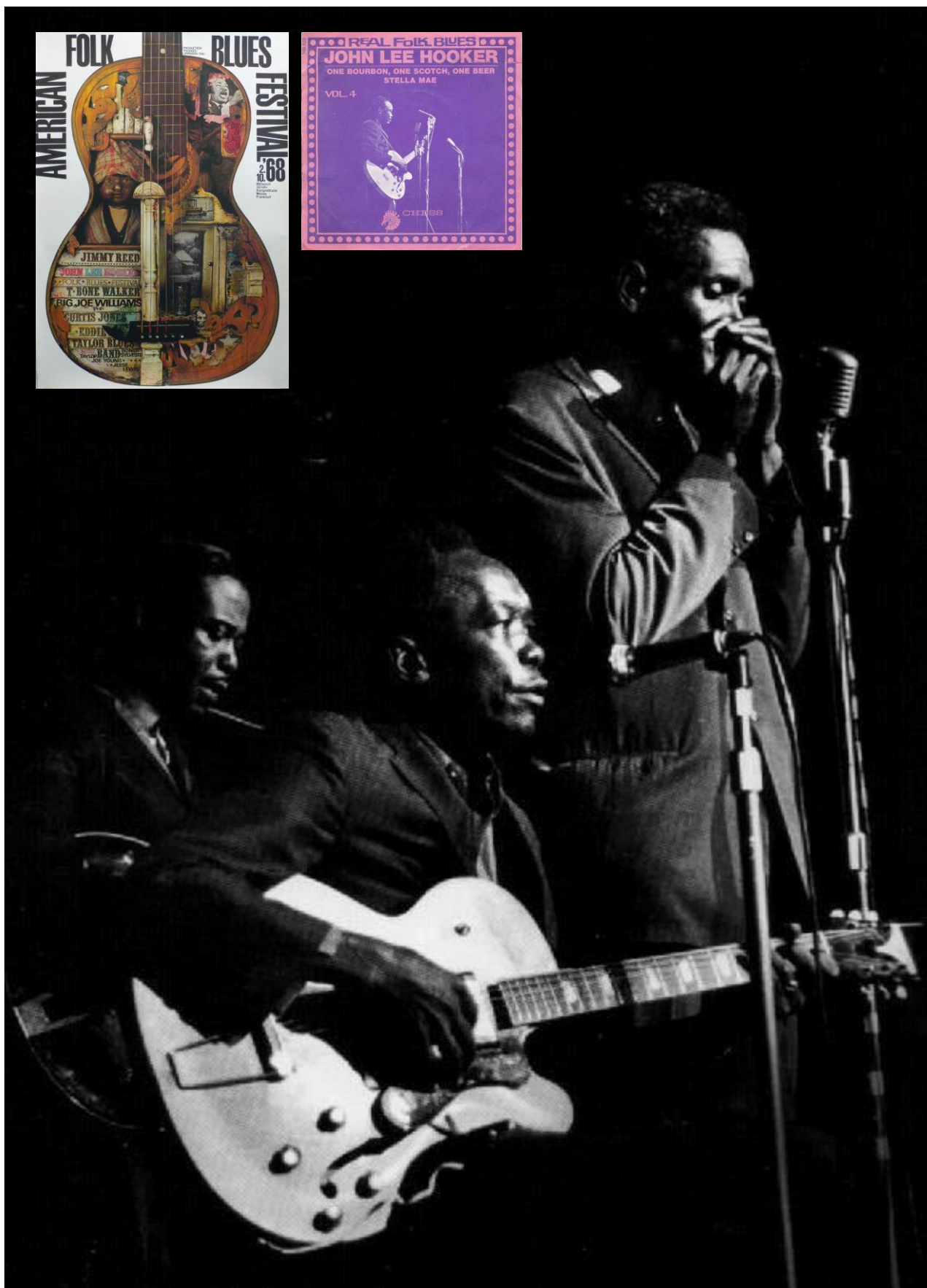
March 2016: Singles – Volume One – Real Gone 4CD – 87 tracks 1948-1954 (all original 16 plus 12 Modern singles are included). No liner-notes.
September 2011 (Germany 2006): Too Much Boogie / The Essential Blue Archive – SPV Blue 755402 (1CD – 20 tracks, mostly Modern).
December 2013: Big Box of JLH - Floating World - 6CD-pak – 135 tracks from Besman, Modern, the early pirate years incl Chess, and Vee-Jay (all in "random" order). No liner notes – no discography – just a tracks list.



August 2011: The Journey – FabFour 233327 (4CD – 75 tracks spread over Vee-Jay, Riverside, Chess, and Atco plus a few Modern) – Fine one, this!
July 2011: Icon – Geffen 001565202 (1CD -11 tracks Chess, Impulse, Bluesway).
July 2011: Boogie Chillun / Essential Collection - Metro Select/Union Square BOR-METRSL0-03 (2CD – 50 tracks Vee-Jay from Metro's earlier CDs).



2005: Black Cat Blues – Silver Star (1CD - 20 tracks with Besman tracks, especially those released on Specialty CDs).
June 2011: Anthology – Not Now Music NOT3CD062 (3CD - 60 tracks, Chess 1952, Vee-Jay 1956-1960, Riverside 1960) – A very good one!
April 2011: The Absolute Essential Collection – Big3 1824900 (3CD – 60 tracks 1948-1960, a.o. labels Modern, King, Vee-Jay, Riverside).



Hooker with Eddie Taylor and Big Walter "Shakey" Horton (in London 1968).
Inserted: 1968 poster, and a French 1968 single "Real Folk Blues, vol 4" (actually EP format)

The Real Best of Selection - TOP JLH Recordings

Title	Recorded	Title	Recorded
JOHN LEE HOOKER (wikipedia links on some*)		I See You When You're Weak	Mar 1 1957
Boogie Chillen' *	ca Sep 1948	I Love You Honey	Jun 10 1958
Hobo Blues	"	Maudie	Jan 22 1959
Low Down-Midnite Boogie	ca Nov 1948	Democrat Man	Feb 9 1960
Crawlin' King Snake *	ca Sep 1948 (issued 10/49)	Gonna Use My Rod	"
Wandering Blues	ca Aug 1949	No Shoes	Mar 1 1960
Mad Man Blues	ca mid 1950	Canal Street Blues	"
Notoriety Woman	Apr 28 1950	I'm Going Upstairs	Jan 4 1961
Bumble Bee Blues	early 1951	You Lost A Good Man	ca Jul 1961
Prison Bound	"	I Just Don't Know	"
Just Me And My Telephone	Apr 26 1951	When My Wife Quit Me	ca late 1961
Leave My Wife Alone	"	Boom Boom *	ca Dec 1961
I'm In the Mood	Aug 7 1951	Process	"
Sugar Mama	Apr 24 1952	Frisco Blues	poss Jan 28 1962
Blues For Big Town	1952	Let's Make It Baby	Oct 18 1962
Stuttering Blues	Jul 1953	Birmingham Blues	mid 1963
Too Much Boogie	ca Aug 1953	It Serves Me Right (To Suffer)	mid 1964
Down Child	ca Sep 1953	Bottle Up And Go	Nov 23 1965
Don't Trust Nobody	Oct 18 1954	Let's Go Out Tonight	May 1966
Baby You Ain't No Good	late 1954	House Rent Blues	"
Hug And Squeeze	early 1955	I'll Never Get Out Of These Blues Alive	Aug 20 1966
The Syndicator	"	Mr. Lucky	Nov 27 1967
Dimples * & Every Night	Mar 17 1956	Hold On Baby	May 29 1969

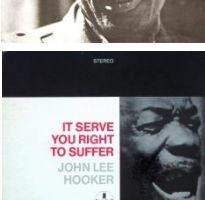
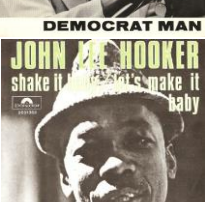
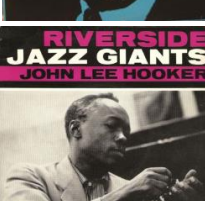
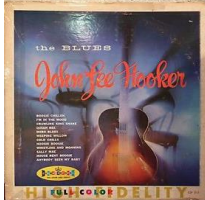
BEST TOP 12 (in the mind of the editor & in chrono order)



Hooker Summary - The Real Best of Selection

Hooker issued a large number of singles, with almost a hundred releases by 1960. Here are 45 selected, early classic recordings - with original single issues - if issued on single - (and their original LP issues). Recording location and date is given first.

If more songs were to be included, the first one would be: **Don't You Remember Me** (King's "Texas Slim" 1950). See "trivia" notes next page.



One selected California song per decade

- 1974 - ABC **Homework** (Cliff Coulter, synth & bsg)
- 1981 - DVD **So Cold In Chicago** (Melvyn Deacon Jones, organ)
- 1991 - Pointblank **Same Old Blues Again** (Robert Cray, guitar)
- 2003 - Eagle **Loving People** (remix of Zakiya Hooker song)

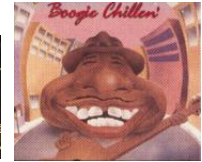
1. Detroit ca September 1948
– **Boogie Chillen'** – Modern 627 (11/48)
R&B #1 in February 1949 (Crown LP *The Blues* early 1960, reissued on United/Superior in 1970). Alternate takes on Specialty LP *Goin' Down Highway 51* in 1971 (as "Henry's Swing Club") and United Artists LP *John Lee Hooker's Detroit* in 1973 (as "Johnny Lee's Original Boogie")
2. Detroit ca September 1948
– **Hobo Blues** – Modern 663 (3/49) flip: "Hoogie Boogie"
R&B #5 (Crown LP *The Blues*). Alternate take on United Artists LP *John Lee Hooker's Detroit* (as "Long Long Way From Home")
3. Detroit ca November 1948
– **Low Down-Midnite Boogie** – Savoy 5558 as Birmingham Sam & his Magic Guitar (3/49) (UK Red Lightnin'/Advent LP *No Friend Around* 1969, also on Savoy LP *Southern Blues* 1981).
John calls himself "Poor Slim"
4. Detroit ca September 1948
– **Crawlin' King Snake** – Modern 714 (10/49)
R&B #6 (Crown LP *The Blues*). Alternate take on United Artists LP *John Lee Hooker's Detroit* (as "I Rule My Den"). Recorded at the same session as "Boogie Chillen'" and "Hobo Blues"
5. Detroit ca August 1949
– **Wandering Blues** – King 4334 as Texas Slim (2/50) (King LP *John Lee Hooker Sings Blues* late 1960, reissued on UK Ember 1964 and on King as *Moanin' And Stompin' Blues* 1970). Also on UK Polydor LP *Slim's Stomp* in 1973
6. Detroit prob early/mid 1950
– **Mad Man Blues** – Gone 60 as John Lee Booker (early 1951), reissued on Chess 1462 (8/51) (Chess LP *John Lee Hooker Plays and Sings the Blues* early 1961).
John calls himself "Sam"
7. Detroit April 28, 1950
– **Notoriety Woman** – Regal 2204 (10/50)
a Besman recording originally intended for Sensation (on GreeneBottle LP *Johnny Lee* 1972 as "No Place To Stay"). Alternate take on United Artists LP *Any where Any time Any place* in 1971 (as "Throw This Old Dog A Bone")
8. Detroit ca early 1951
– **Bumble Bee Blues** c/w **Prison Bound** – Staff 718 as Johnny Williams (1951), also issued on SwingTime 266 (1952) (German Polydor v.a. LP *California Blues* 1967, and UK KrazyKat LP *Boogie Awhile* in 1990)
9. Chicago April 26, 1951
– **Just Me And My Telephone** – on Chess LP *Plays And Sings The Blues* and - **Leave My Wife Alone** – Chess 1467 as John Lee Booker (8/51) (Chess LP *House of the Blues* ca October 1959)
10. Detroit August 7, 1951
– **I'm In the Mood** – Modern 835 (9/51) flip: "How Can You Do It" R&B #1 in November 1951 (Crown LP *The Blues*). Titled "Three Voice Original Mood" on *John Lee Hooker's Detroit*. Alternate edits issued on *Any where Any time Any place* (as "Johnny Lee's Mood (Original One Voice)") and *John Lee Hooker's Detroit* (as "Two Voice Original Mood"). Alternate one-voice take issued on DCC LP/CD *40th Anniversary Album* 1989 / UK Demon *The Detroit Lion* 1990 and UK Mainstream CD *Half A Stranger* 1991. Harmonica-dubbed three-voice version on UK Ace CD *House Rent Boogie* issued in 2001
11. Prob Detroit April 24, 1952
– **Sugar Mama** – Chess 1513 (5/52) (Chess LP *House of the Blues*)
and 1952 - **Blues For Big Town** – on Fortune LP *Big Maceo & John Lee* 1963
12. Cincinnati or Miami July 1953
– **Stuttering Blues** – Rockin' 525 as John Lee Booker (1953), also issued on DeLuxe 6032 in 1954 (Atco LP *Don't Turn Me From Your Door* 1963)
13. Detroit ca August 1953
– **Too Much Boogie** – Modern 916 (10/53) (Danish Official LP *Boogie Chillen'* 1989, and UK Ace/US Flair CD *The Legendary Modern Recordings* 1993) and ca September 1953 - **Down Child** - Modern 923 (2/54) (Crown LP *Folk Blues* 1962, reiss. on United/Superior in 1971)
14. Detroit October 18, 1954
– **Don't Trust Nobody** – on Specialty v.a. LP *This Is How It All Began* 1969, and Specialty/UK Ace CD *Everybody's Blues* 1993 (titled "I Had A Good Girl" on UK Ace v.a. LP *Blues Guitar Blasters* 1988) and late 1954 – **Baby You Ain't No Good** – on Crown LP *Folk Blues*

15. Detroit early 1955
– **Hug And Squeeze** c/w **The Syndicator** – Modern 966 (8/55) (Crown LP *Sings The Blues* 1961, reissued as *Driftn' thru the blues* on US Custom/UK Ember in 1966 and United/Superior in 1969). Also an alternate take of "Hug And Squeeze" as "I Love You Baby" on the LP
16. Chicago March 17, 1956
– **Dimples** – Vee-Jay 205 (8/56) flip: "Baby Lee"
UK Pop #23 in June, 1964 on Stateside with flip "I'm Leaving" and – **Every Night** – Vee-Jay 188 (4:56) (both on VJ LP *I'm John Lee Hooker*, issued ca August 1959)
17. Chicago March 1, 1957
– **I See You When You're Weak** – Vee-Jay 245 (4/57) (alt. take on UK DJM LP *Dimples* 1977). The single take issued on Vee-Jay CD *John Lee Hooker on Vee-Jay 1955-1958* in 1993
18. Chicago June 10, 1958
– **I Love You Honey** – Vee-Jay 293 (9/58)
R&B #29 (VJ LP *I'm John Lee Hooker*)
and Chicago January 22, 1959
– **Maudie** – Vee-Jay 308 (2/59) (VJ LP *I'm John Lee Hooker*)
19. New York City February 9, 1960
– **Democrat Man** – UK Riverside REP 3207 (1964) (from Riverside LP *That's My Story* 1960, reissued as *The Blues Man* on Battle 1963) and - **Gonna Use My Road** - (from the LP). Both of the two original Riverside LPs were reissued on Battle
20. Chicago March 1, 1960
– **No Shoes** – Vee-Jay 349 (4/60) flip: "Solid Sender"
R&B #21 (from VJ LP *Travelin'* 1960) and - **Canal Street Blues** - (from the LP)
21. Chicago January 4, 1961
– **I'm Going Upstairs** – Vee-Jay 379 (2/61) flip: "I'm Mad Again"
(VJ LP *The Folk Lore of John Lee Hooker* 1961)
22. Miami ca July, 1961
– **You Lost A Good Man** – on Atco LP *Don't Turn Me From Your Door* and - **I Just Don't Know** – on Stax LP *That's Where It's At!* 1969. John refers mendaciously to 1953 on "Teachin' The Blues" on this LP
23. Newark, New Jersey ca late 1961
– **When My Wife Quit Me** – on Savoy v.a. LP *Living With The Blues* 1963, and Muse CD *Sad And Lonesome* 1989; also as a bonus track on 32Blues CD *Sittin' Here Thinkin'* 1999 (re-issue of the Muse LP of 1979). The song is titled "When My First Wife Quit Me" on the Shout!Factory *Hooker* box-set
24. Chicago ca December 1961
– **Boom Boom** – Vee-Jay 438 (4/62) original flip: "Drug Store Woman"
R&B #16 (from VJ LP *Burnin'* 1962) poss. later flip: "Let's Make It" and - **Process** - (from the LP)
25. Chicago poss January 28, 1962 (or later)
– **Frisco Blues** – Vee-Jay 493 (2/63) (on VJ LP *The Big Soul of John Lee Hooker* early 1963 as "San Francisco")
26. Hamburg, Germany October 18, 1962
– **Let's Make It Baby** – German Brunswick 12883 (1963), also on Polydor 52930 NH 1964 (from Brunswick LP *The Original American Folk Blues Festival* late 1962, reiss. on Polydor ca 1963). Also on US Exello 1972 with "Need Your Love So Bad" as bonus
27. Chicago mid 1963
– **Birmingham Blues** – Vee-Jay 493 (1963) flip: "I'm Leaving"
(VJ LP *On Campus* 1963)
28. Chicago mid 1964
– **It Serves Me Right (To Suffer)** – Vee-Jay 708 (11/65) (VJ/Dynasty LP *In Person* 1973)
29. New York City November 23, 1965
– **Bottle Up And Go** – Impulse 242 (4/66) (from Impulse LP *It Serve You Right To Suffer* 1966)
30. Chicago May 1966
– **Let's Go Out Tonight** – Chess 1965 (6/66) (edited from Chess LP *The Real Folk Blues* 1966) and - **House Rent Blues** - Chess CD *More Real Folk Blues* 1991
31. New York City August 20, 1966
– **I'll Never Get Out Of These Blues Alive** – on BluesWay LP *Live at Cafe au Go-Go* early 1967 (with the Muddy Waters Blues Band)
32. Chicago November 27, 1967
– **Mr. Lucky** – BluesWay 61014 (1968) flip: "Cry Before You Go"
(from BluesWay LP *Urban Blues* early 1968)
33. Los Angeles May 29, 1969
– **Hold On Baby** – (intended for BluesWay LP *If You Miss 'Im...I Got 'Im* 1969) Issued on MCA CD *Urban Blues* as a bonus track in 1993



The Real Best of Selection

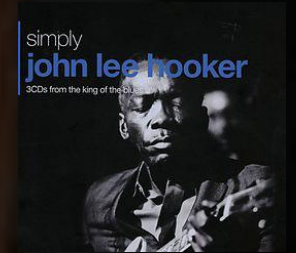
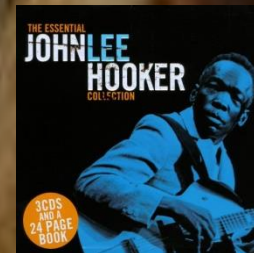
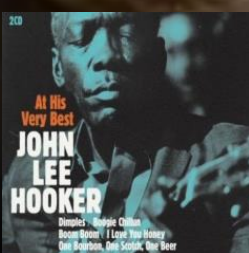
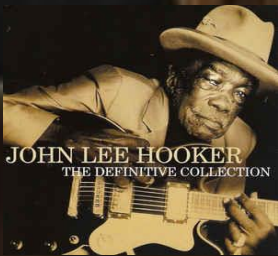
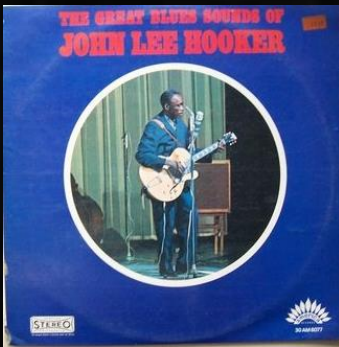
- Trivia Notes by Claus Röhnisch - with year of release (or recording).



1. **Boogie Chillen' ^ 1948**
This is Hooker's very first released recording - originally intended for producer Bernie Besman's co-owned tiny Detroit label Sensation (no record has ever been detected, although it often was cited that it originally appeared on Sensation). Instead "agent" Besman offered and soon "leased" this and many other recordings from the first super-long session at the United Sound Systems Studios at 5840 2nd Blvd (with a young Joe Siracuse the engineer) to the Bihari brothers' Hollywood-based Modern Records. The single was released on November 3, 1948 with John Lee Hooker & His Guitar credited. "Sally May" was the original A-side. The phrase "Boogie Chillen" was only expressed once on the hit side, and on the alternates (which actually differ distinctly from the hit version) it wasn't cited at all. The original intended title for this song was simply "Boogie Woogie". A true super-classic.
2. **Hobo Blues ^ 1949**
The original A-side of John's second Modern issue, originally thought to be from the second Besman session of February 16 (or 18), 1949 - but actually waxed at Besman's first. A classic example of John's self-experience, often rumoured to be made by Hooker's early manager Elmer Barbee and handed over to Besman. Two of his many re-recordings of this wonderful song stand out - the 1959 "I'm John Lee Hooker" version, and the one in the American Folk Blues Festival "video" of 1965 (although they both were very "true" to the original).
3. **Low Down-Midnite Boogie ^ 1949**
This is the most well-known from the very first "pirate" recordings of Hooker's early Detroit years. Manager Elmer Barbee recorded around 40 songs in his store back room at 609 Lafayette Street from circa November 1948 until around March 1949, which turned up on labels like King, Savoy (and its subs Regent and Acorn), and later the Chicago-label Chance - under several different pseudonyms.
4. **Crawlin' King Snake ^ 1949**
Originally waxed by Clarksdale-born (childhood Hooker acquaintance) Tony Hollins (and by Big Joe Williams with a more traditional approach) in 1941. Both artists inspired other Hooker songs. This striker (from the first Besman session), issued late 1949, is one of John's definitive classics, and his own absolute favorite - constantly in his repertoire.
5. **Wandering Blues ^ 1949**
A Charles Brown-influenced pearl, and possibly the finest of the 16 Texas Slim songs. The majority of them (including this one) were most probably recorded by Joe Von Battle in his record shop at 3530 Hastings Street, although Barbee was the first to record Hooker as Texas Slim (on "Black Man Blues"). Expert Les Fancourt has expressed thoughts Barbee was responsible for more than four. Idessa Malone's "Wandering Blues" on Staff a year later was rougher - just as her original productions of the soon-to-follow Besman-Modern waxings of "House Rent Boogie" (the Staff flip), and "Don't You Remember Me" (on King, which had dubbed drums on a Federal reissue 1958). It was probably Battle who was responsible for the Gotham "pirates" of 1951.
6. **Mad Man Blues ^ 1950**
This is definitely a Joe Von Battle production - a truly raw and very ground-breaking one. It initiated the interest of Leonard Chess, who subsequently used Battle's connections with Hooker, enough for more than two LPs. The flip, "Boogie Now", was titled "Hey Boogie" on LP.
7. **Notoriety Woman ^ 1950**
With roots in songs like "When My First Wife Left Me", Charles Brown's "Drifting Blues", and his own "Hobo Blues", "Wandering Blues" and "Drifting From Door To Door" (the flip of "Crawlin' King Snake"), this is the definitive Detroit Hooker from yet another mastodont session, which also produced "Boogie Chillen #2" and Curtis Jones' and John Lee Williamson's "Decoration Day Blues" among others.
8. **Bumble Bee Blues / Prison Bound ^ 1951**
A rare but nice Idessa Malone production - the first in this list with a combo. Vernon "Boogie Woogie Red" Harrison, pno and Curtis Foster, dms - plus Hooker with a more "urbanised" approach and a "melodic" guitar. Two interesting versions of the famous songs of Memphis Minne and of Leroy Carr. Idessa chose Johnny Williams as a pseudonym for Hooker. This has become a nut to crack for later discographers, who tended to mix up other Johnny Williams-recordings with Hooker's.
9. **Just Me And My Telephone and Leave My Wife Alone ^ 1951**
Two favorites, often listed as Detroit recordings, although later discographies note the songs of this session as Chicago waxings. Debatable - was it Leonard Chess or Battle who recorded him here? On "Just Me..." Hooker is backed by his new-found friend, Jamaica-born, Alabama-raised Eddie Kirkland on second guitar.
10. **I'm In The Mood ^ 1951**
This and "Boogie Chillen" are Hooker's two most classic songs. It is one of Bernie Besman's last productions in Detroit. Hooker's voice is multi-dubbed and his guitar is probably a double-track, although "Little" Eddie Kirkland (1923-2011) also handles a guitar. Around this time Afro-American "Hooker-finder" Elmer Barbee went out of the picture.
11. **Sugar Mama and Blues for Big Town ^ 1952**
The first is a classic Southern blues (Yank Rachell, Tampa Red, John Lee "Sonny Boy" Williamson, and Tommy McClennan recorded it first). Hooker's version is an impressive rendition. The Chess A-side, "Walkin' The Boogie", had an extra dubbed speeded-up guitar (later one could trace an undubbed version). Detroit or Chicago? And who produced it? It points towards Detroit and Bernie Besman, who turned down Modern during 1952, but did some recordings for Fortune, later purchased by Chess ("It's My Own Fault" and the second song here, among others). The clear sound of the April 1952 recordings for Chess speak for Besman. A Chess single from the 1951 "Booker" session, reissued on Modern is also a clue. The companies had their legal battle of who was to get The Howlin' Wolf and who was to get Roscoe Gordon. This dispute was settled during 1952. That year Besman produced the great "Blues For Big Town" in Detroit (inspired by Roy Brown's hit of 1951) with Hooker's favorite piano player Bob Thurman and himself dubbed - or Eddie Kirkland - on an extra guitar. Junior Wells did his rendition a bit later. Strangely enough it was never found on any single, but turned up on a Fortune LP, and then had to wait for a P-Vine/Chess v.a.-LP in Japan in 1985, which actually bore the song's name.
12. **Stuttering Blues ^ 1953**
Produced by Henry Stone for his own label Rockin' and sold to King Records' newly acquired DeLuxe (where Henry was hired as A/R-man for a short spell). Some alternates of Stones', very original and interesting, productions in 1953, were later issued on Stones' new label Chart (some with Eddie Kirkland on second gtr).
13. **Too Much Boogie and Down Child ^ 1953 and 1954**
From late 1952 - and probably up into early 1955 - Joe Bihari regularly drove to United Sound to cut Hooker records - still engineered by Joe Siracuse, who also co-produced. One "catching hook", and one true "down south blues" (the latter based on several of John's earlier ones, and "model" for the later "No Shoes" on the "Travelin'" LP). Eddie Kirkland supports Hooker on both. Kirkland, in his car, toured the South with Hooker during several occasions these years. By the way - the first was even issued in Britain on the London label. During his late "resurrection" years in San Francisco (and L.A.) Hooker co-laborated with several "Friends" but early on he "guested" only two blues companions on recordings - Little Eddie Kirkland, and Eddie Burns.
14. **Don't Trust Nobody and Baby You Ain't No Good ^ 1954**
For a short period in 1954 John was contracted to Specialty. He was produced by Johnny Vincent with a combo of Johnny Hooks, tenorsax; the later Motown "Funk Brother" Johnny Griffith at the piano; Theo Roosevelt, bass; and Tom Whitehead, drums at Esquire Recording Studios in Detroit on May 12-13. The session resulted in the "I'm Mad" single. None of the two songs above (produced by Joe Siracuse) went single. The first landed on a Specialty LP, and the second (which really could be titled "Dirty Mother"), with Kirkland on 2nd guitar, turned up on Modern's sub Crown on the great album "Folk Blues". John had really become a tuff, true "story teller" and was in terrific shape.
15. **Hug And Squeeze / The Syndicator ^ 1955**
Bull Moose Jackson recorded "Hug..." for King Records in January 1955, so Johnnie probably heard that record before he recorded his nice "rocking shuffle" version himself. "The Syndicator" though is a Hooker original, also known as "Odds Against Me", "The Syndicate" and as "Backbiters and Syndicators". Both sides of this, the last Bihari recording of Hooker, has his band The Boogie Ramblers delivering a very neat and clean backing by Otis Finch, tenorsax; Bob Thurman, piano; unknown bass; and Tom Whitehead, drums. The alternate of "Hug..." has a sax solo instead of Hooker's guitar break.
16. **Dimples and Every Night ^ 1956**
Still a resident of Detroit, Hooker became a Chicago blues singer in the mid 1950s. These two songs are some of the most classic Vee-Jay recordings, both cut at the second session for Jimmy Bracken and Ewart Abner in the legendary Universal Recording Studios. The first session had taken place on October 18, 1955, and these had the same backing with Jimmy Reed's regular guitarist Eddie Taylor on rhythm guitar, George Washington on bass, and Hooker's Detroit-pal Tom Whitehead at the drums (who also doubled as Hooker's car driver). Johnnie made his first European tour in 1962 and returned every year for several years to follow. As a result of those tours "Dimples" rocked the British charts on the Stateside label in 1964. "Every Night" was issued four months before "Dimples" in the US and is as tuff as the hit.
17. **I See You When You're Weak ^ 1957**
One of the finest of Hooker's Vee-Jay recordings - with a great guitar solo. Quinn Wilson on bass, plus Taylor and Whitehead. The rocking "I'm So Excited" was the A-side. Producer: Bracken or Calvin Carter?



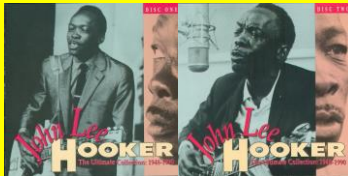
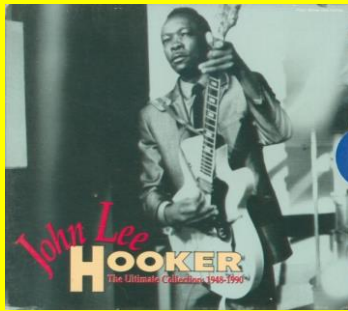
18. **I Love You Honey and Maudie** ^ 1958 and 1959
"Honey,...", a minor hit, is a superb example of Hooker getting "commercial", featuring Joe Edward Hunter of Detroit (later the original pianist in Motown's house-band "The Funk Brothers") with further backing by Eddie Taylor, Everett McCrary, and Richard Johnson. Calvin Carter the most probable producer. Freddie (or Priscilla) A. Williams wrote this song. "Maudie" is Hooker's nice anthem for his long-time wife, recorded at the same session that produced those fine re-recordings of four Modern standards issued on his very first LP, "I'm John Lee Hooker". John is backed by Eddie Taylor (for the last time on Vee-Jay) and the great Chicago session drummer Earl Phillips.
19. **Democrat Man and Gonna Use My Rod** ^ 1960
Hooker reveals his political and "social" standings with his acoustic guitar. This session was produced by Orrin Keepnews as Hooker was "freed" from Vee-Jay to do some "country-folk" sessions. It was during this interlude Hooker recorded his first version of "Tupelo" in Detroit 1959 and often turned "whitey-oriented folk singer". Jazz musicians Sam Jones and Louis Hayes were present at the 1960 N.Y.C. session and backed John on one of his many "I'm Mad" versions, this time calm and softly. Two other interesting ones on the "That's My Story" LP were Hooker's very early cover of Barrett Strong's "Money" (the first Tamla/Motown hit), and of Roscoe Gordon's "No More Doggin'", which John had covered the first time already in 1955 for Joe Von Battle (who is rumoured to have been involved in the Riverside deal).
20. **No Shoes and Canal Street Blues** ^ 1960
"Shoes" is based on Eddie Kirkland's original recording of July, 1953 for King. It's in many fans' opinions one of Johnnie's finest recordings, done at Vee-Jay's very first true album session, with Calvin Carter and/or Al Smith as producers. Hooker is backed by a rhythm section comprising Al Smith's favorite band-leader William "Lefty" Bates on rhythm guitar, Sylvester Hickman, bass and Hooker's very early Detroit-drummer Jimmy Turner. "Canal" has nothing to do with the instrumentals of King Oliver and Louis Armstrong. It's originally an early true Hooker Sensation wax. Fans can enjoy the (often underrated) album from track to track ("Dusty Road", "Whiskey And Wimmen", "Sunny Land", "I'm A Stranger", et al.) - again and again!
21. **I'm Going Upstairs** ^ 1961
In absolute prime, Hooker shouts out this quasi-gospel (later known as "Younger Stud") in terrific style. Lefty Bates leads the backing with Quinn Wilson and Earl Phillips. Rumour has it - Pops Staples was involved (listen to "Will The Circle Be Unbroken" from this session!).
22. **You Lost A Good Man and I Just Don't Know** ^ 1961
Again gospel-styled, these Henry Stone-produced gems really get you turned on! Stone sold tracks from this session to whoever wanted them! Hard to say if there is a second guitar or an electric bass backing - or both. Hooker refers to "Earl" in one of these great Florida songs - maybe cousin Earl Hooker plays both guitar and bass on his "double-neck"? Anyway - terrific stuff! Atco in mono - Stax in stereo.
23. **When My Wife Quit Me** ^ 1961
John's best version of his very first, but unissued Barbee recording, "When My First Wife Left Me", later also known as "Drifting From Door To Door" from Hooker's first Besman-session. Or was "Driftin'..." actually that song - handed over to Besman? Here we have Eddie Kirkland on lead guitar (who also recorded with King Curtis around this time), plus unknown bass and drums. Produced by Fred Mendelsohn on a "pirate" Savoy session (often listed as recorded in circa 1959).
24. **Boom Boom and Process** ^ 1962
An early lineup of Detroit's "Funk Brothers" moonlighting in Chicago, with Joe Edward Hunter and tenor saxophonist Henry "Hank" Cosby leading the band (also comprising Andrew "Mike" Terry, baritone sax; Larry Veeder, second guitar; James Jamerson, bass; and Benny Benjamin, drums). "Boom Boom" is Hooker's best selling single of his prime years (and hit the US Pop #60 in July). The next best version of this song is the one John did live in the "The Blues Brothers" movie in 1980 (with musicians from Muddy Waters' legendary band). It sadly wasn't featured on the soundtrack album. The fine slow blues, the mistitled "Process", was listed on the LP "Is He The World's Greatest Blues Singer?" in 1965, but did not appear on the first pressings.
25. **Frisco Blues** ^ 1962
Inspired by Tony Bennett's "I Left My Heart in San Francisco" (Hooker had imaginatively reshaped standard classics before - "I'm In The Mood For Love" and "Sentimental Journey" for example). Again the "Funk Brothers" backing with some changes in the lineup - we hear The Andantes girl group, and also a trumpet on this session.
26. **Let's Make It Baby** ^ 1962
A simply great recording from a "live studio" session in Germany during the very first American Folk Blues Festival (or as it was originally marketed - The American Negro Blues Festival), which toured through Europe. The festivals continued almost annually until 1972, and after an eight-year hiatus the festival was revived in 1980 until its final performance in 1985. The tours featured lots of great "legends" - here Hooker is backed by T-Bone Walker at the "88", Willie Dixon on bass, and Jump Jackson on drums. This song is a remake of "Let's Make It" from the "Burnin'" LP, and the Brunswick (later Polydor) single made quite a noise in central Europe ("Shake It Baby" was the A-side).
27. **Birmingham Blues** ^ 1963
Loosely based on the classic Tommy Johnson Delta blues "Big Road Blues", Hooker again gets "political" and gives his view on the Alabama "race situation". A strong and tuff "Funk Brothers"-backed rendition, truly qualified as one of Hooker's greatest. The recording date is easy to identify - the race riots of May, 1963 and Kennedy still alive.
28. **It Serves Me Right (To Suffer)** ^ 1964
Hooker's very first (and the best) "cover" of Percy Mayfield's "Memory Pain" (Percy wrote and recorded it in 1953). This version was recorded at Hooker's very last session for Vee-Jay with most probably Al Smith the producer and an unknown rhythm backing (possibly featuring Wayne Bennett on guitar). Titled simply "It Serves Me Right" on single, but later "It Serves Me Right To Suffer", and a Hooker standard today.
29. **Bottle Up And Go** ^ 1965
In 1965, after a "lease" to record with the Groundhogs in Britain in late 1964 (the "... And Seven Nights" LP on Verve-Folkways/Forecast with "Mai Lee", "I'm Losin' You" and the first "Waterfront" a.o.), Hooker moved from the bankrupt Vee-Jay to the "new" major record label ABC. His first record there was for jazz sub Impulse. This song was originally recorded by Tommy McClennan in 1939 and is a true Hooker standard. It is the best version of his many tries at it. He had recorded it several times before, and did it later too. Here he is backed by jazz musicians Barry Galbraith, second guitar; Milt Hinton, bass; and Panama Francis, drums. Producer was jazz veteran Bob Thiele.
30. **Let's Go Out Tonight and House Rent Blues** ^ 1966
The "loud-shouted" catching rhythm-rocker shuffle was cut shorter when pulled from the mastodont "only-in-mono" session for a single. Producer was the legendary Ralph Bass (of Black & White, Savoy, King, and Chess). It is most probably a "legal" session with Hooker temporarily "freed" from ABC. Johnnie is backed by long-time Chess session musician Lafayette Leake at the piano, Hooker's old Detroit-friend Eddie Burns on second guitar (no harmonica this time), unknown bass and tambourine players, plus S.P. Leary or Fred Below at the drums. The most famous of the songs on the LP was "One Bourbon, One Scotch, One Beer", Hooker's first version of the retitled Amos Milburn hit of 1953. Half of the session's waxes were not issued until "More Real Folk Blues - The Missing Album" was released in 1991. The most interesting song on that album was "House Rent Blues". He recorded it thruout his years, twice as a boogie in the very early days, in 1959 as "I Lost My Job", and several times like this - as a slow "talking blues". This is the most interesting rendition. Johnnie talks and whispers, and plays no guitar, with Burns et.co backing up real steady.
31. **I'll Never Get Out Of These Blues Alive** ^ 1967
Some say the wonderful and high-valued LP was really recorded live at Cafe au Go-Go on August 20, 1966. Others say it was a studio session with audience recorded shortly after a gig there. This is Hooker's very first recorded attempt at this song, and many think it was not surpassed in quality. Bob Thiele produced this one too (one of the first albums on ABC's newly formed BluesWay series - LP 6002). Hooker is backed by Muddy Waters and Muddy's band members Otis Spann, Sammy Lawhorn, Luther "Georgia Boy Snake" Johnson, Mac Arnold, and Francis Clay (harmonica player George Smith is listed on the album sleeve, but is definitely not audible). The most famous of the songs on the album was "I'm Bad Like Jesse James", but this is even better.
32. **Mr. Lucky** ^ 1968
"Urban Blues" was produced by former Vee-Jay producer and Jimmy Reed's and Hooker's manager Al Smith, who is co-credited as composer on several tracks - just like Besman, the Bihari pseudonyms, and Jimmy Bracken before him - although they all most certainly had very little to do with the composing work, but more likely with the "arrangements". Two sessions in Chicago formed the album. The first one was September 26, 1967 with Wayne Bennett and prob. also Buddy Guy, plus Phil Upchurch and Eddie Taylor, and Al Duncan at the drums ("The Motor City Is Burning" a.o.). The November 27 session (his last studio recording in Chicago) featured Louis Myers, harmonica; Eddie Kirkland and Taylor, guitars; Upchurch, bass guitar; and Duncan. The song here was also the title for Hooker's second Silvertone album (his first on Pointblank) - the follow-up to "The Healer" in 1991.
33. **Hold On Baby** ^ 1969
This one is a "left-over" from the last BluesWay studio session (a rendition of his 1957 song "Lead Me On"). It was not featured on the Earl Hooker-backed album, but had to wait until it surfaced on an "Urban Blues" CD-reissue as one of three bonus tracks in 1993. When British BGO issued its "Urban Blues" CD only one bonus track was featured, but this time it was a left-over from the 1967 Chicago sessions, the re-recording of "Want Ad Blues". "Hold On..." is (just like "Baby, I Love You", which was featured on the LP) a typical Hooker R&B rocker, with which John had pleased his ever-growing audience. Earl Hooker's band featured Earl, wah-wah-guitar; Jeff Carp, hca; Johnny "Big Moose" Walker, pno; Paul Asbell, gtr; Geno Skaggs, bsg; and Roosevelt Shaw, dms. John (as usual) played his easy-identified guitar. Hooker now moved from Detroit to Oakland, California (after separating from wife Maude, still his life-long friend). The L.A. session was produced by Ed Michel, who was responsible for almost all of Hooker's ABC-recordings on the West Coast during 1970-1974. Geno Skaggs became one of the original John Lee Hooker Coast To Coast Blues Band members, shortly after Earl Hooker's death in April 1970.



Early Hooker promotion photo (ca 1951), and a French America LP (reissue of "The Great" on Crown or rather "The Great Blues Sounds" on United/Superior - plus some interesting Union Square compilation CDs (one Metro 1CD of 2000, one Solid Gold 2CD of 2005, one MetroSelect 2CD "Boogie Chillun" of 2011, and bottom: two MetroDoubles, one INTRO 3CD, and two Metro TIN 3CDs - first four of the last with fine liner notes; and "Simply" featuring several super rare tracks). Out of catalogue nowadays (label sold).

The THREE FINE "whole-career" CD Anthologies

Johnnie's 4-set CDBox "Hooker" on Shout!Factory (issued in October 2005) is definitely the best and most worthwhile "whole-career" anthology compilation, with Craft Recordings' "King of the Boogie" (pages 10-11) the second best... but here are three more "best-buys" (all 2-CD-sets) with several tracks not on the "Hooker" set. The "Hooker"-set contents is shown in the **Session Discography**. Recording dates in parenthesis. Tracks marked * below are featured in the single-CD sets illustrated at the end.



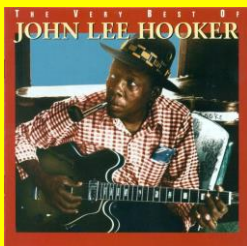
"The Ultimate Collection 1948-1990"
 – Rhino R2 70572 (1991) – 31 tracks
 Compiled and liner notes by Greg Drust

Disc One:

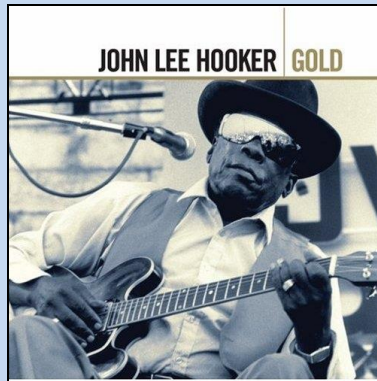
Teachin' The Blues	(1961)
Boogie Chillen' *	(1958)
Sally Mae (single version)	(1948)
Let Your Daddy Ride	(Modern 1950)
Crawlin' King Snake *	(1948)
Weeping Willow Boogie	(1949)
Hobo Blues *	(1948)
Huckle Up Baby *	(1949)
I'm In The Mood *	(1950)
John L's House Rent Boogie	(1950)
No More Doggin' *	(1960)
I Need Some Money *	(1960)
Frisco Blues	(1962)
Dimples *	(1956)
It Serves Me Right	(Vee-Jay 1964)
Bottle Up And Go	(1965)

Disc Two:

Boom Boom *	(1961)
Big Legs, Tight Skirt *	(1964)
You Know, I Know *	(1966)
One Bourbon, One Scotch, One Beer *	(1966)
Let's Go Out Tonight	(1966)
I Cover The Waterfront	(dub 1969)
She's Mine (Keep Your Hands To Yourself)	(1961)
Back Biters and Syndicators	(1967)
Think Twice Before You Go	(1967)
Shake It Baby *	(Brunswick 1962)
I'm Bad Like Jesse James *	(1966)
Peavine (with Canned Heat)	(1970)
Burning Hell (with Canned Heat) *	(1970)
Terraplane Blues (w. Roy Rogers) *	(1987)
I'm In The Mood	(w. Bonnie Raitt & Roy Rogers) (TV live 1990)



"The Very Best of" – Rhino R2 71950 (1995)
 Liner notes by Mark Humphrey - 16 tracks including:
 It Serves You Right To Suffer (Impulse 1965)



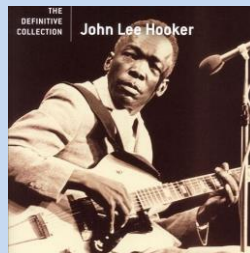
"Gold" – Hip-O/Universal 25640 (2007)
 Produced by Andy McKaie with liner notes
 by Bill Dahl - 35 tracks

Disc One:

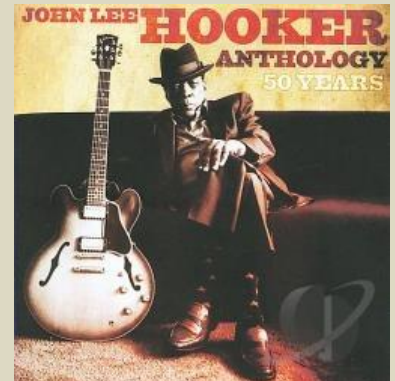
Boogie Chillen' *	(1948)
Sally Mae (LP 5157 version)	(1948)
Hobo Blues *	(1948)
Crawlin' King Snake *	(1948)
Huckle Up Baby	(1949)
John L's House Rent Boogie *	(1950)
Louise	(1951)
Leave My Wife Alone *	(1951)
I'm In The Mood *	(1951)
Baby, Please Don't Go	(Chess 1952)
Walkin' The Boogie (alt) *	(1952)
Sugar Mama *	(1952)
Bluebird Blues	(Chess 1952)
It's My Own Fault (Chess version)	(1952)
Baby Lee	(1956)
Dimples *	(1956)
I Love You Honey	(1958)
I Need Some Money	(1960)
No Shoes	(1960)
Boom Boom *	(1961)

Disc Two:

Big Legs, Tight Skirt	(1964)
It Serves You Right To Suffer *	(Impulse 1965)
Shake It Baby	(Impulse 1965)
One Bourbon, One Scotch, One Beer *	(1966)
The Waterfront *	(Chess 1966)
I'm Bad Like Jesse James *	(1966)
The Motor City Is Burning *	(1967)
Think Twice Before You Go *	(1967)
Back Biters And Syndicators *	(1967)
Burning Hell (with Canned Heat) *	(1970)
Never Get Out Of These Blues Alive	(with Van Morrison) (1971)
Red House (with Booker T.)	(1989)
The Healer (with Carlos Santana) *	(1988)
I'm In The Mood (w. Bonnie Raitt) *	(1988)
Tupelo	(1993)



"The Definitive Collection" - Hip-O/Universal
 79750 (2006 – before "Gold")
 Produced by Andy McKaie with liner notes
 by Colin Escott - 20 tracks



"John Lee Hooker Anthology: 50 Years"
 – Shout!Factory 11289 (2009)
 Produced by David McLees and Robert Kim
 with liner notes by Jas Obrecht – 32 tracks

Disc One:

Boogie Chillen'	(1948)
Hobo Blues	(1948)
Hoogie Boogie	(1949)
Crawlin' King Snake	(1948)
Huckle Up Baby	(1949)
Let Your Daddy Ride	(Modern 1950)
John L's House Rent Boogie	(1950)
I'm In The Mood	(1951)
Dimples	(1956)
I Love You Honey	(1958)
No Shoes	(1960)
No More Doggin'	(1960)
I Need Some Money	(1960)
Teachin' The Blues	(1961)
Boom Boom	(1961)
She's Mine	(1961)

Disc Two:

Big Legs Tight Skirt	(1964)
It Serves Me Right To Suffer	(Vee-Jay 1964)
Bottle Up And Go	(1965)
One Bourbon, One Scotch, One Beer	(1966)
Let's Go Out Tonight	(1966)
I Cover The Waterfront	(dub 1969)
I'm Bad Like Jesse James	(1966)
Peavine (with Canned Heat)	(1970)
Jealous #	(1982)
The Healer (with Carlos Santana)	(1988)
I'm In The Mood (w. Bonnie Raitt)	(1988)
Same Old Blues Again	(1991)
Boogie At Russian Hill (w Albert Collins) #	(1991)
Kiddio	(1994)
Chill Out (Things Gonna Change)	(1991)
Don't Look Back	(1996)

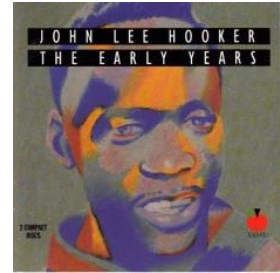
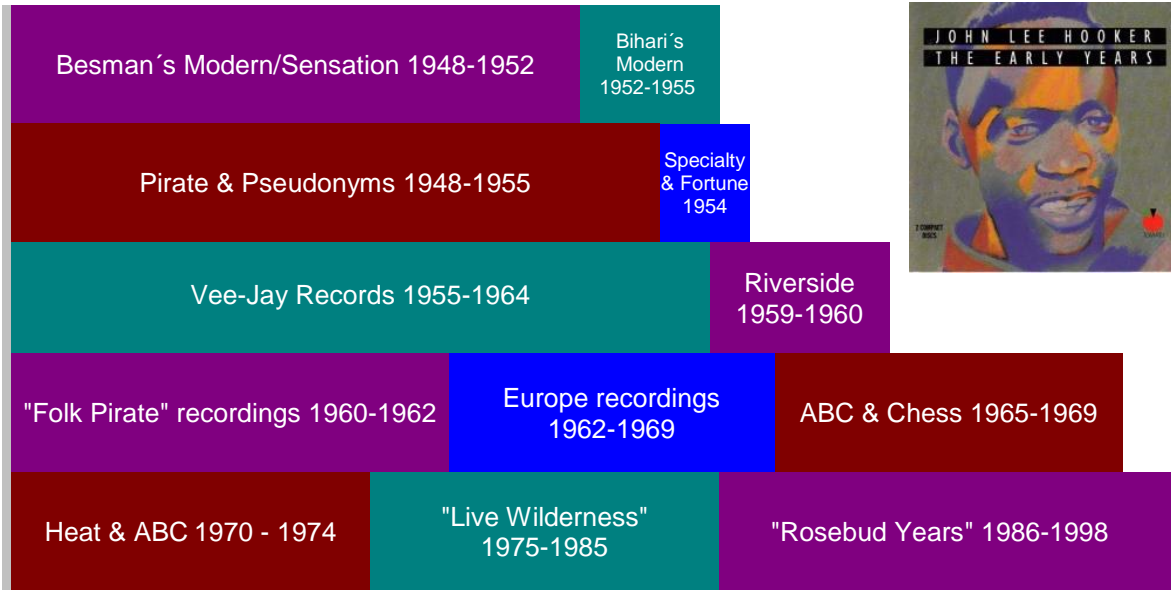


"Hooker" – 4CD Shout!Factory 10198 (2005)
 Produced by Shawn Amos and Patrick Milligan with
 liner notes by Ted Dozdowski. Issued before "50 Years"
 – 84 tracks, including the above tracks (except those
 marked #). Imaged is the German Blue Label/SPV
 2006 reissue in a "slimmer" box (95940).

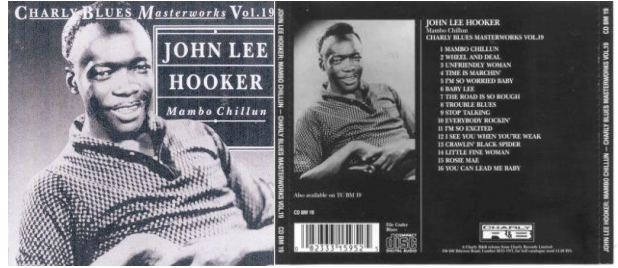
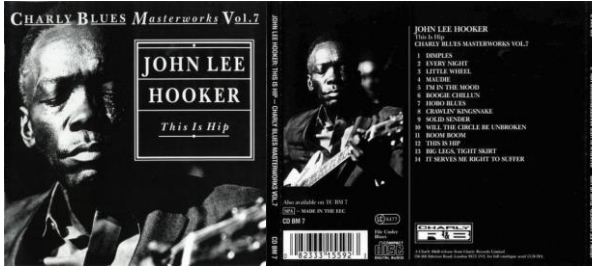
John Lee Hooker on record 1948 – 1998

Number of recordings compared - incl alternates (scale: Besman's ca 114 tracks)

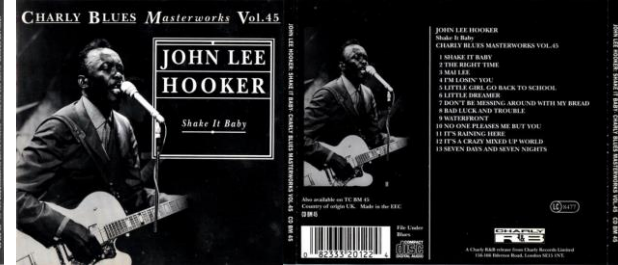
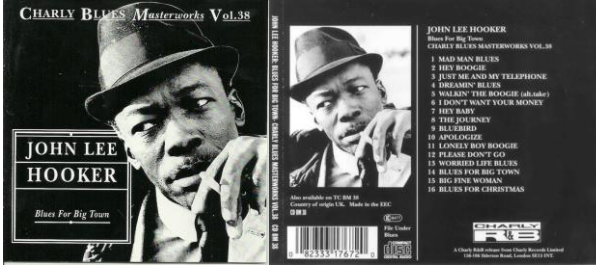
Note: appr. scaling as of known recordings in 2014. The "Live Wilderness" period has several bootlegs not scaled.



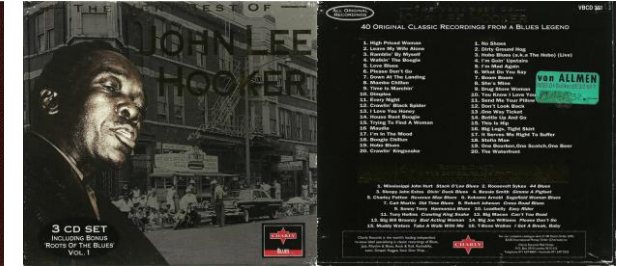
Early Charly CDs (VJ, Chess, Verve, Brunswick), plus a Proper issue



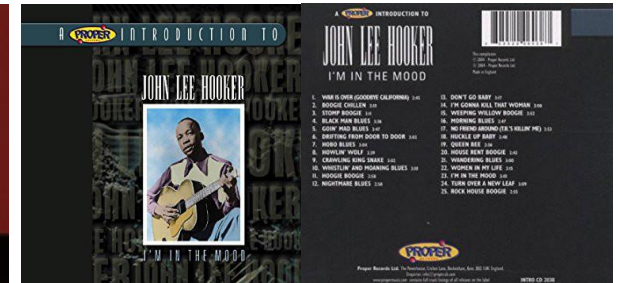
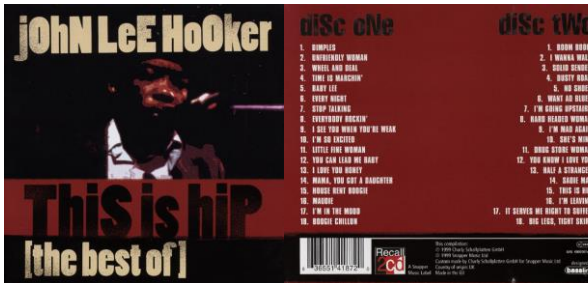
This Is Hip CD BM7 and Mambo Chillun CD BM19 (1992)



Blues For Big Town CD BM38 and Shake It Baby CD BM45 (1993)



Whiskey & Wimmen CDRB 10 (1994) and The Very Best of JLH 3-set VBCD 301 (1995)



This Is Hip Recal/Charly 2-set SMD CD 187 (1999) and A Proper Introduction INTRO CD 2038 (2004)

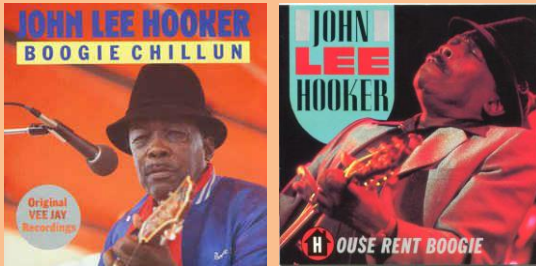


Five Other Charly / Snapper CD (VJ) Compilations



Rare Hooker – Charly CDGR 178 (1997) – 22 tracks

House Rent Boogie – Wandering Blues (*Staff/Gotham*) - Low Down
 Midnite Boogie - Goin' Mad Blues (*Savoy*) - Miss Lorraine (*Chance*)
 Morning Blues (*Acorn*) - Talkin' Boogie - Graveyard Blues – I Love To
 Boogie (*Chance*) - Do The Boogie (*Acorn*) - Prison Bound – Bumble
 Bee Blues (*Staff/SwingTime*) - I'm So Worried, Baby - I See You
 When You're Weak (*original Vee-Jay singles*) - Mama, You Got A
 Daughter (*original rare Vee-Jay full combo*) - Crazy About That Walk
 – We're All God's Chillun (*Fortune 1960*) - My Own Fault – Maudie –
 Tupelo – I Wanna Walk – I Wish You Were Here (*Newport 1960
 bootleg w Muddy Waters' band*)

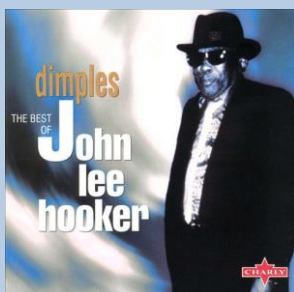


Boogie Chillun CD Charly 4 (1991) – 22 tracks

House Rent Boogie – Charly R&B CD62 (1991) – 22 tracks

Dimples - Every Night – Little Whell – You Can Lead Me Baby - I
 Love You Honey - Maudie – I'm in The Mood – Boogie Chillun –
 Hobo Blues – Crawl'n' Kingsnake – Drive Me Away – Solid Sender -
 No Sshoes – Want Ad Blues – Will The Circle Be Unbroken – I'm
 Goin' Upstaris – Boom Boom – Bottle Up And Go – This Is Hip – Big
 Legs, Tight Skirt – It Serves Me Right To Suffer – Your Baby Ain't
 Sweet Like Mine

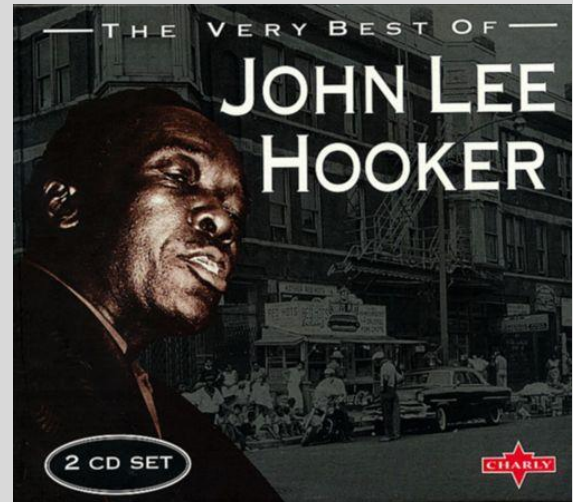
Mambo Chillun – Time Is Marching – Unfriendly Woman – I'm So
 Worried Baby - Baby Lee – The Road Is So Rough – Trouble Blues –
 Everybody Rockin' – I'm So Excited – Crawl'n' Black Spider – Little
 Fine Woman – Rosie Mae – You've Taken My Woman – Mama
 You've Got A Daughter (rehearsal) – House Rent Boogie – I'm A
 Stranger – I'm Mad Again – Hard Hearted Woman – I Wanna Walk –
 Run On – Blues Before Sunrise – Onions



Dimples – The Best of John Lee Hooker – 20 tracks

Charly CDGR151 (1999) – reissued on Snapper SNAP022 (2002)

Dimples – Boom Boom – This Is Hip – I'm In The Mood – I Love You
 Honey – Crawl'n' Kingsnake – Boogie Chillun – I'm Mad Again – Big
 Legs, Tight Skirt – I'm Going Upstairs – Onions - It Serves Me Right
 To Suffer – Send Me Your Pillow - No Shoes - I'm So Excited – Hobo
 Blues – Maudie – What Do You Say - She's Mine (Keep Your Hands
 To Yourself) - Don't Look Back



The Very Best of John Lee Hooker

Charly CPCD 82422 2CD-set (1996) – 40 tracks

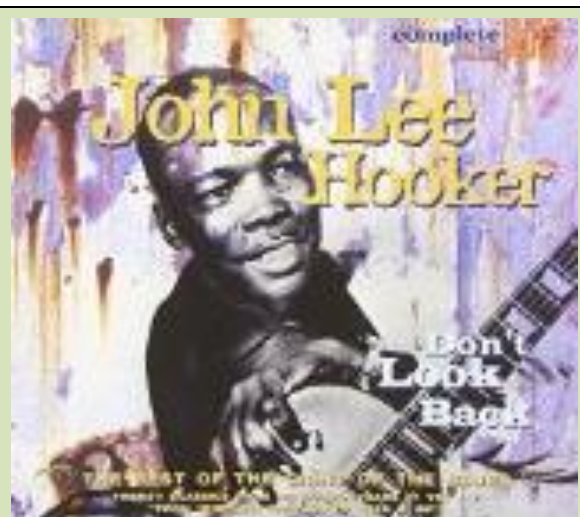
Mambo Chillun – Time Is Marchin' – Dimples – Every Night – Baby
 Lee – Crawl'n' Black Spider – I'm So Excited – Mama, You Got A
 Daughter (rehearsal version) - I Love You Honey – House Rent
 Boogie – Tryng To Find A Woman – Maudie - I'm In The Mood –
 Boogie Chillun – Hobo Blues - Crawl'n' King Snake – Dusty Road –
 No Shoes - My First Wife Left Me - Moanin' Blues

//

Dirty Ground Hog - Hobo Blues (live) – Tupelo (live) – I'm Going
 Upstairs – I'm Mad Again – Want Ad Blues - What Do You Say -
 Boom Boom – She's Mine (Keep Your Hands To Yourself) - Drug
 Store Woman - You Know I Love You – Send Me Your Pillow - Don't
 Look Back – One Way Ticket – Bottle Up And Go – This Is Hip – Half
 A Stranger – Birmingham Blues – It Serves Me Right To Suffer - Big
 Legs, Tight Skirt

Appr. release dates.

*Charly CDs CDGR 176, CDGR151 and CD62 reissued on
 Dressed To Kill 3 CD-set DTKBOX90 "Trilogy" (1998).*

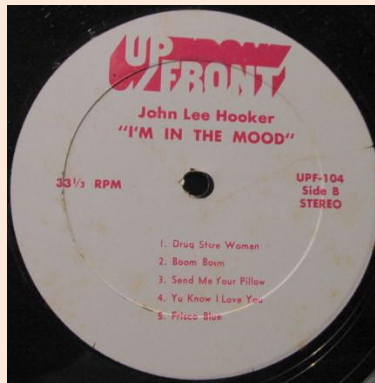
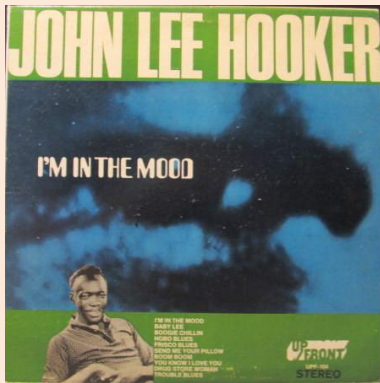


Don't Look Back – The Best of the Giant of the Blues

Complete Blues (Charly/Snapper) SBLUE CD020 (2004) - 20 tracks

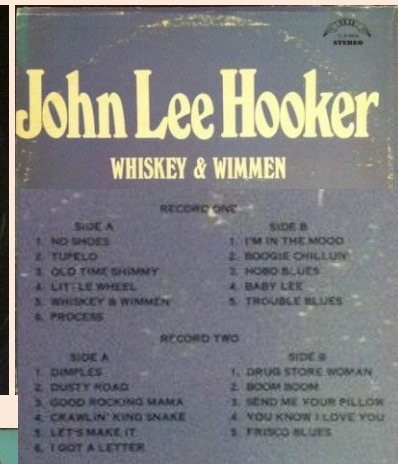
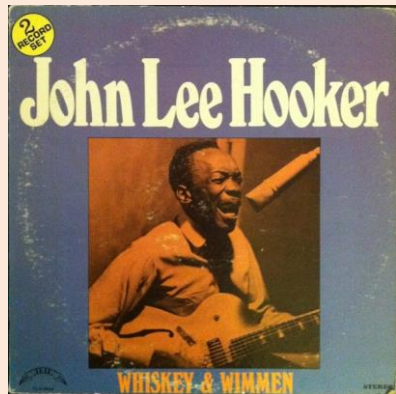
Dimples – Unfriendly Woman – Everybody Rockin' – I'm So Excited –
 Crawl'n' Black Spider – Little Wheel – I Love You, Honey – Boogie
 Chillun – Hobo Blues – Moanin' Blues – Dirty Ground Hog - My First
 Wife Left Me – Boom Boom – Whiskey And Wimmen – Process –
 Blues Before Sunrise – This Is Hip – Birmingham Blues – Big Legs,
 Tight Skirt - Don't Look Back

Four classic early Vee-Jay “resurrections”

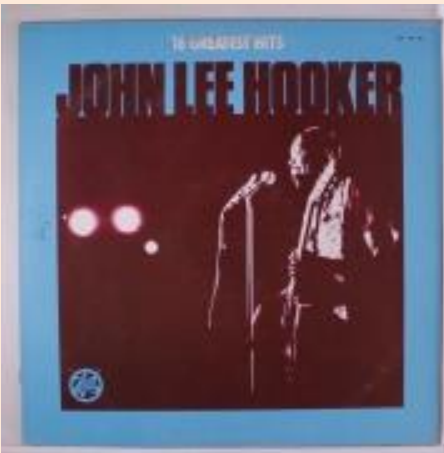


- I'm In The Mood
- Boogie Chillin' *(note spelling)*
- Hobo Blues
- Baby Lee
- Trouble Blues
- Drug Store Woman
- Boom Boom
- Send Me Your Pillow
- You Know I Love You
- Frisco Blues

Up Front UPF 104 (late 1968) – 10 tracks – a Springboard company



Trip TLX-9504 (2-set LP 1973) – 22 tracks – a Springboard company



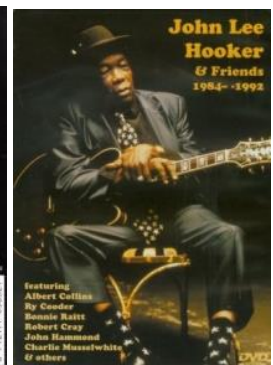
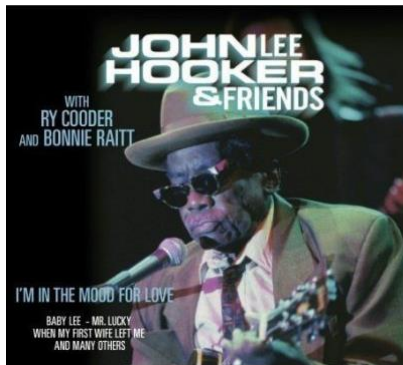
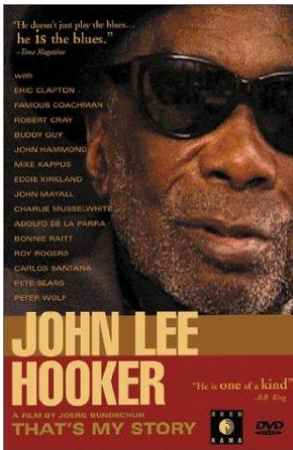
Trip TOP 16-46 "16 Greatest Hits", 1978



- | | |
|---------------------------------|------|
| 1 TALK THAT TALK (SPOKEN INTRO) | 1:15 |
| 2 DIMPLES | 2:15 |
| 3 HOBO BLUES | 2:50 |
| 4 BOOGIE CHILLUN | 2:40 |
| 5 LITTLE WHEEL | 2:40 |
| 6 PROCESS | 3:45 |
| 7 BLUES BEFORE SUNRISE | 3:50 |
| 8 LET'S MAKE IT | 2:40 |
| 9 NO SHOES | 2:25 |
| 10 DRUG STORE WOMAN | 2:50 |
| 11 BOOM BOOM | 2:30 |
| 12 I'M IN THE MOOD | 2:45 |
| 13 MAUDIE | 2:25 |
| 14 CRAWLIN' KING SNAKE | 2:45 |
| 15 TUPELO | 3:20 |
| 16 WHISKEY AND WIMMEN | 2:40 |
| 17 I'M GOIN' UPSTAIRS | 3:00 |
| 18 WANT-AD BLUES | 2:20 |
| 19 FIVE LONG YEARS | 3:45 |
| 20 MY FIRST WIFE LEFT ME | 3:45 |

GNP Crescendo GNPS 2-10007 (2-set LP 1974) – 20 tracks – reissued on CD GNP Crescendo / Everest D 31120 in 1993

Some “private bootleg” CDs – Live (+ DVDs)

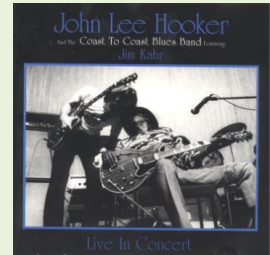
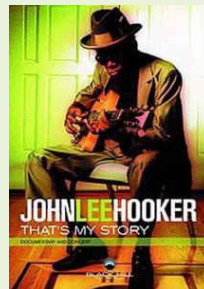


That's My Story – Docurama DVD (issued 2003) – produced by Jörg Bundschuh (regular – not pirate; alt cover below)

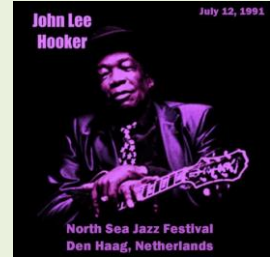
... and The most well-known bootleg - **John Lee Hooker & Friends**
 Immortal Audio IMA 104108 - late 2006, Netherlands (mostly from MTV programs) – also on DVD imaged top right

Bootleg Live Recordings of later years (listed in appr years of recording):

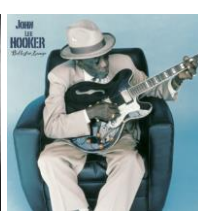
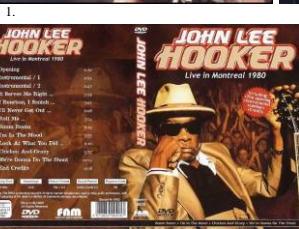
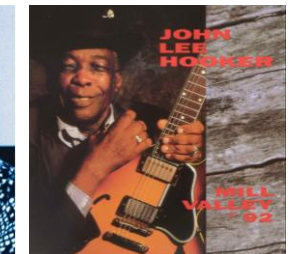
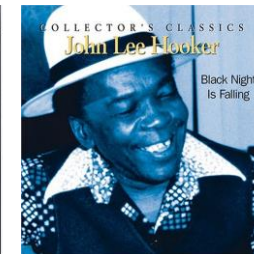
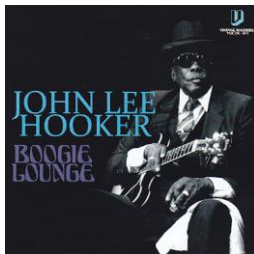
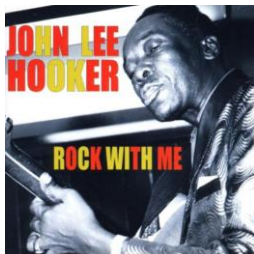
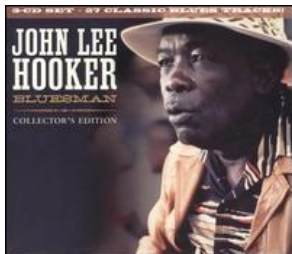
Bluesman - Collector's Edition - Fuel2000 3CD ¹⁾ Bootleg of "The Cream" 2-set plus one "extra", the "extra" reissued on Acrobat CD ACRCG701²⁾ as **Rock With Me** ²⁾ in 2004 with extended track times featuring tracks from France for Carson Records in 1969 (and Germany?)
Hard Times (recorded 1973) CarltonSound CD 30360 00962 (issued in 1997)
Live July 1973 Seattle, Walrus Tavern, (FM broadcast)
In Chicago 1976 Budweiser Sunday Night, Chicago Radio
Bedroom Boogie ⁷⁾ (Jupiter) Wise Fools Pub, Chicago Nov 9, 1976
Black Night Is Falling (recorded 1977) - Just A Memory / Collector's Classics ⁴⁾ (issued June, 2004)
Blues Project bootleg reissue of Live+Well in Germany recorded June 1976
Bellestar Lounge ⁵⁾ or **Boogie Lounge** ³⁾ New York April 4, 1979 with the Coast to Coast Blues Band
The Stone, San Francisco ⁶⁾ March 30, 1983 (2CDs)
Berlin Broadcast May 9, 1983 radio FM
Live in Montreux 1983 recorded July 15, 1983 with Willie Dixon, John Hammond, Luther Allison
Tulsa Hook May 4, 1984 in Tulsa, Oklahoma - issued in 2000
Air Lift Benefit ¹⁰⁾, S.F. October 23, 1985
Oakland Convention Center January 19, 1986
The Night of The Hook - PARA1060 (live Manchester, WY, USA April 30, 1986 with the Nighthawks)
John Lee Hooker Alive (Arkansas River Blues Festival 1988)
The Montreux Album (The Swingin' Pig TSP-CD-167) July 11, 1990, feat Bowen Brown, dms
Don't Loose The Blues (MagicMushrooms MMR-CD 9303) reissue of above
North Sea Jazz Festival, Den Haag ¹¹⁾ (Howling Leg) July 12, 1991
Ride, Johnny Ride (Not Guilty Records NG360993) rec 1992 feat Ry Cooder, Randy California, Bonnie Raitt, Booker T.
(Live at) Mill Valley '92 (The Swingin' Pig TSP-CD-146) ⁵⁾ June 1, 1992) - next is from the two above:
The Blues Magician: Live on Stage 1992 (Collectors Dream) issued 2016 - nice tracks- this is a great "little" TV studio live recording with "Red House" bonus, plus a 1989 recording
House of the Blues - JLH & Friends at Sunset Boulevard, Hollywood June 30, 1995
Hook Line And Sink (Blue Knight Records BKR 011) from various gigs in USA-no dates given - 15 tracks (thanks to Phil Wight)
Stockton, California recorded June 13, 2001
[Bootleg zone](#) There are most probably several more (see some more images next page)



alternate cover of Ornament below: North Sea Jazz festival



DVDs:
Come See About Me / The Definitive DVD - Eagle regular – no pirate - issued 2004
Rare Performances 1960-1984 – Vestapol 13035 (1996 VHF /2002 DVD) (feat "So Cold In Chicago")
 There is a fine DVD from Mark Naftalin's **Blue Monday Party** TV series from L.A., issued on Winner, which features some great Hooker performances, also including an alternate of "So Cold In Chicago"
Bits and Pieces About JLH (Delta Music DVD+CD 2006, the CD features 15 classic songs
Cook with The Hook – Live in 1974 (Massachusetts June 6)
JLH Live in Montreal, 1980 – DVD recorded in 1980 in the Montreal Jazz Series) (thanks Sean McClenahan
Live in Montreal / The Living Blues of Legends – different tracks - Spectra/Universal DVD issued 2003
Live in Montreal 1980 Falcon DVD issued 2007 ⁶⁾ alternate of the two above



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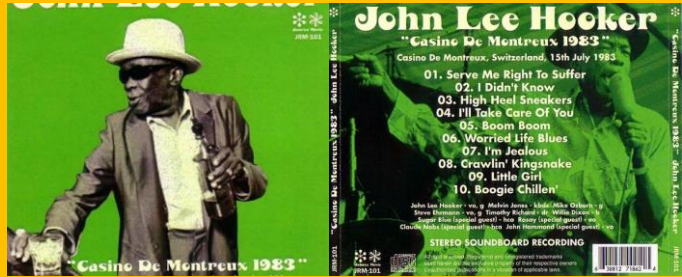
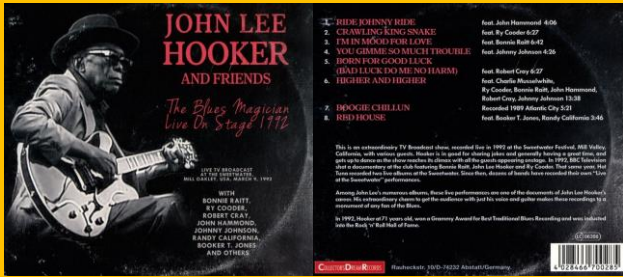
(7 alternate)

8.

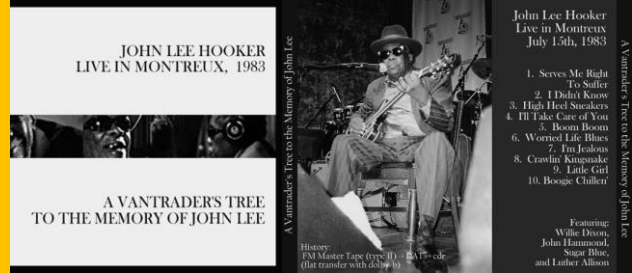
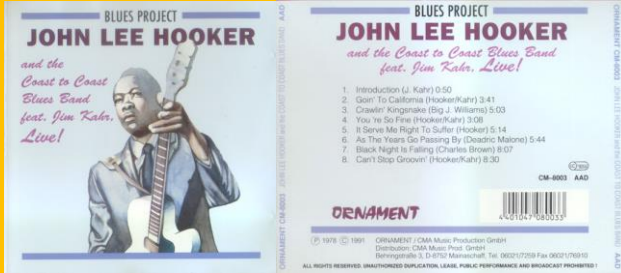
9.

10.

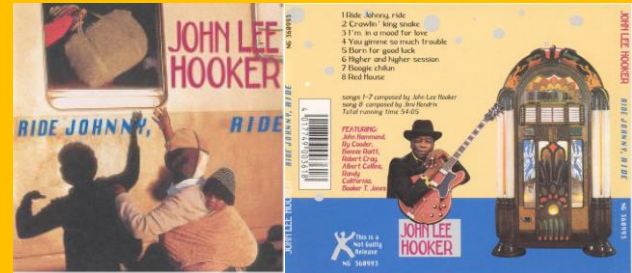
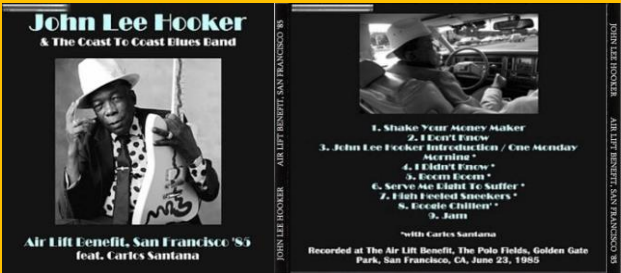
Some rare, some strange, some bootleg - live recordings



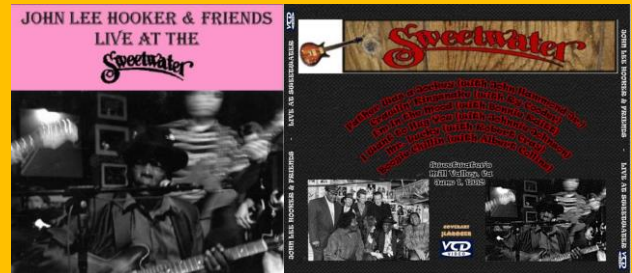
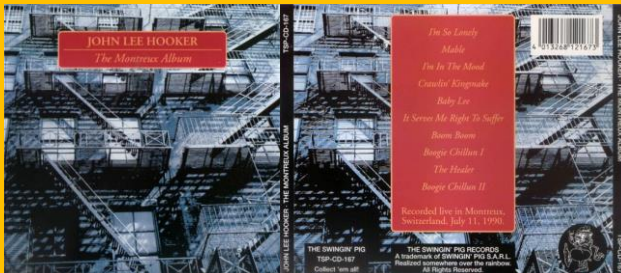
Live on Stage 1992 and Casino Montreux, Switzerland July 15, 1983



Aula der Universität, Köln, Germany June 18, 1976, and Casino Montreux July 15, 1983



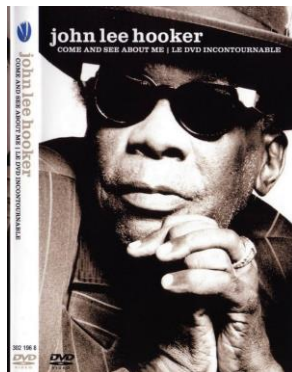
Golden Gate Park, San Francisco, CA June 23, 1985 and Ride Johnny Ride, Sweetwater, Mill Valley, CA June 1, 1992
 (Track 7 of Sweetwater recorded in Atlantic City 1989 with the Rolling Stones and Eric Clapton)



Montreux, Switzerland July 11, 1990 and Sweetwater, Mill Valley, CA June 1, 1992

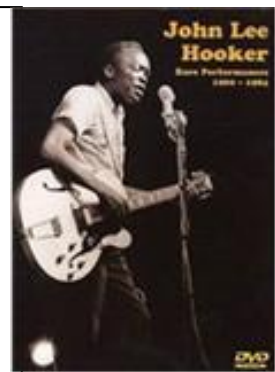
Come See About Me / DVD

- Baby Please Don't Go (1992, feat Van Morrison)
- Maudie (1960)
- Hobo Blues (1965)
- It Serves Me Right to Suffer (1969)
- Crawl'n' Kingsnake (1978, featuring Foghat)
- The Boogie (1980)
- Never Get Out Of These Blues Alive (1981)
- Worried Life Blues (1981)
- Too Many Women (1984)
- Boom Boom (1984)
- I'm Bad Like Jesse James (1986)
- I'm In The Mood (1990, featuring Bonnie Raitt)
- Bottle Up and Go (1991)
- Tupelo Blues (1993)
- Hobo Blues (1990, featuring Ry Cooder)
- The Healer (1990, featuring Carlos Santana)
- Boogie Chillen (1989, featuring Eric Clapton and the Rolling Stones)
- I Need Love So Bad (1994)



Rare Performances / DVD

- Maudie (TV NYC 1960)
- Tupelo, Mississippi (TV NYC 1960)
- It-s My Own Fault (Newport 1960)
- Come Back Baby (Newport 1960)
- Boom Boom (TV London, 1964)
- I'm Leaving (TV London 1964)
- Hobo Blues (Detroit 1969)
- I'll Never Get Out Of These Blues Alive (Seattle 1970)
- It Serves Me Right To Suffer (Washington 1970)
- Boom Boom (Washington 1970)
- You Looking Good Again Tonight (Iowa 1979)
- So Cold In Chicago (Chicago? 1981)
- One Bourbon One Scotch One Beer (Tampa, Florida TV 1984)





JOHN LEE HOOKER
So Cold In Chicago
 New York or Chicago (August?) 1981
 with Melvyn "Deacon" Jones, organ
 Mike Osborn, guitar; Larry Hamilton, bs Tim Richards, dms

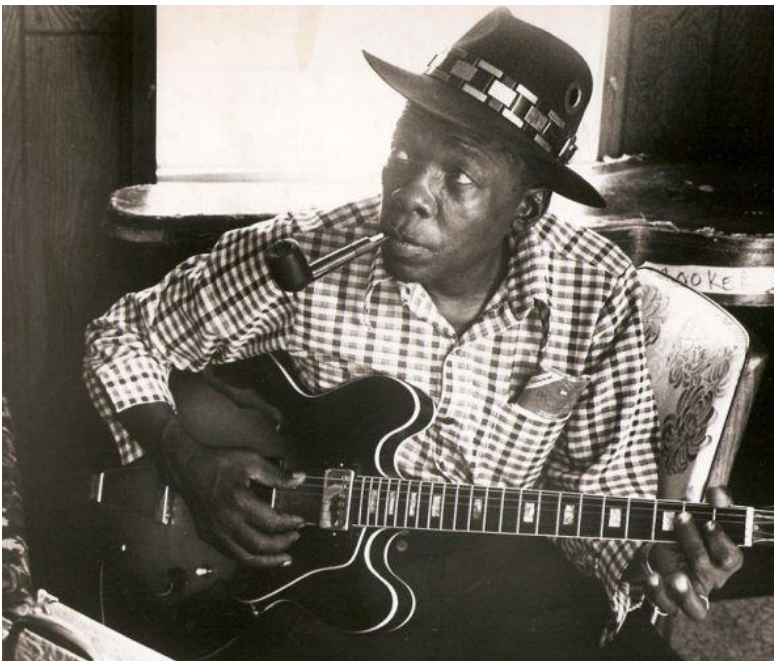
<https://www.youtube.com/watch?v=2iPClrlqLZWg&feature=youtu.be>
 or <https://www.youtube.com/watch?v=Scn3GHZghPQ>



1 Boom Boom
 2 Serves Me Right To Suffer
 3 You Know It Ain't Right
 4 Hobo Blues
 5 One Bourbon, One Scotch, One Beer
 6 Whiskey And Women
 7 Crawlin' King Snake
 8 Boogie Chillen
 9 You Know I Love You
 10 Maudie
 11 Crazy 'bout You Baby
 12 Boogie Chillen
 13 I Need Some Money
 14 Bundle Up And Go

John Lee Hooker is one of the true giants of blues, ranking alongside the likes of other post-war greats such as B.B. King, Muddy Waters and Howlin' Wolf as one of the artists who contributed massively to the development of the genre. His driving boogie style has become an essential element of the way blues is played in the modern era; he took the simple structures of Delta blues, sometimes using one and two-chord compositions, but added a fierce, relentless and hypnotically rhythmic approach, underlining the rawness of the messages in his songs. He was one of the blues artists who exerted a substantial influence on emerging stars in the rock n roll era. This CD was recorded live in 1976 and contains all the Hooker's hits.

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LIVE ON AIR 1976

JOHN LEE HOOKER
 Boom Boom

"Boom Boom – Live On Air 1976" live radio recordings on Laser media, (14 bootleg tracks of his classics) with John Garcia Jnr, gtr; Mike Milwood, bs; Larry Martin, dms (actually recorded in Chicago, October 1977 – with 5 tracks previously on Tomato CD 96142 (circa late 1977 or early 1978), and the last two from an earlier session.



Nuthin' but the Best ! - 50 Super Classics from the Favorite Albums

Officially John Lee Hooker would be a Hundred Years of Age on August 22, 2017. Here is a fictional "Celebration Album" containing representative, classic recordings (not always the most well-known) – culled from the editor's top favorite CD albums. **John Lee Hooker**, vocals/guitar on all tracks. If no title on original album it has the same name as the CD. Recording locations: D. Detroit, C. Chicago, N. New York City, Ne. Newark (NJ), M. Miami, CiMi. Cincinnati or Miami, L. Los Angeles, S. San Francisco, H. Hamburg, Germany
JOHN LEE HOOKER 100TH ANNIVERSARY 1917 – 2017 Note: This is a "Fiction Album"!

Track title	Recorded	Original album	Best CD	CD Album Title	Musicians / Producers	Track time
1. Let's Make It Baby	H 10/62	Brunswick LP109012 The Original American Folk Blues Festival	Charly CD DIG 5	The Boogie Man	T-Bone Walker (pno), Willie Dixon, Jump Jackson prod: Horst Hohenboken	4:36
2. Boogie Chillen - I'm The Boogie Man	L/S 6/98	Pointblank VPCCD49	Shout!Factory 631043	The Best of Friends	Bill Payne, Eric Clapton, Rich Kirch, Johnny Lee Shell, Reggie McBride, Jim Keltner prod: John Porter & Mike Kappus	4:35
3. Boogie Chillen'	D 9/48	Crown LP 5157 The Blues	Ace CDCHD 315 and Rhino 2CD R2 70572	The Legendary Modern Recordings The Ultimate Collection	solo prod: Bernard (Bernie) Besman (master sold or "leased" to Modern Records)	3:06
4. I'll Never Get Out Of These Blues Alive	N 8/66	BluesWay LP 6002	Universa MCD-115371	Live at Cafe au Go-Go (Live at the Café au Go-Go)	Otis Spann, Muddy Waters, Sammy Lawhorn, Luther "Snake" Johnson, Mac Arnold, Francis Clay prod: Bob Thiele	4:37
5. Just Me And My Telephone	C 4/51	Chess LP 1454 Plays And Sings The Blues	MCA MCD-18335	The Complete 50's Chess Recordings	Eddie Kirkland, gtr prod: Leonard Chess and poss Joe Von Battle (recorded directly for Chess Records)	3:20
6. Canal Street Blues / No Shoes / Whiskey And Wimmen	C 3/60	Vee-Jay LP 1023	Charly SNAP145CD	Travelin'	Lefty Bates, Sylvester Hickman, Jimmy Turner prod: prob Calvin Carter and Al Smith	8:16
7. Baby You Ain't No Good (Dirty Mother)	D late 1954	Crown LP 5295 Folk Blues	Mainstream MDCD903	Half A Stranger	Eddie Kirkland, gtr prod: Joe Bihari & Joe Siracuse	3:10
8. You Lost A Good Man (You Got To Reap What You Saw)	M 7/61	Atco LP 33-151	Atco 82363	Don't Turn Me From Your Door - JLH Sings His Blues	Earl (Hooker?), bsgr prod: Henry Stone (master purchased by Atco)	2:49
9. Throw This Old Dog A Bone (alt of Notoriety Woman - No Place To Stay)	D 4/50	United Artists LP 5512 Coast To Coast Blues Band	Capitol 33912	Alternative Boogie - Early Studio Recordings	solo prod: B. Besman (planned for Sensation) ("Notoriety" leased to Regal/Deluxe, New Jersey)	3:03
10. Blues For Big Town (master sold to Fortune, later acquired by Chess)	D 1952	Fortune LP 3002 Big Maceo and John Lee	MCA MCD 09391	The Complete 50's Chess Recordings	Bob Thurman, pno; extra gtr (Hooker or Kirkland) prod: Bernard Besman	3:08
11. Process (Cross Headed Fool) / Boom Boom / Drug Store Woman	C ca 12/61	Vee-Jay LP 1043	Charly CDGR 298 (SNAP 041CD)	Burnin'	Joe Edward Hunter, Hank Cosby, Mike Terry, Larry Veeder, James Jamerson, Benny Benjamin prod: Calvin Carter, poss also Hank Cosby	9:03
12. Wandering Blues	D ca 8/49	King LP 727 JLH Sings Blues	Varèse 302 066 397 (Varèse Sarabande)	I'm A Boogie Man	solo as Texas Slim prod: Joe Von Battle and/or Elmer Barbee (master sold to King Records)	3:15
13. Hoogie Boogie (Rhythm No. 2)	D 2/49	Crown LP 5157 The Blues	Ace CDCHD 315 Craft CD CCR2A 28920	The Legendary Modern Recordings King of the Boogie	solo prod: Bernard (Bernie) Besman (master sold to Modern Records)	2:44
14. Gonna Use My Rod (I'm Mad)	N 2/60	Riverside LP 12-321 That's My Story / JLH Sings The Blues	Ace CDCHD 927	That's My Story - / The Folk Blues of JLH	Sam Jones, bass; Louis Hayes, dms prod: Orrin Keepnews (Joe Von Battle poss involved)	4:19
15. Don't You Remember Me	D ca 3/50	King LP 727 JLH Sings Blues	Varèse 302 066 397 and Properbox 111	I'm A Boogie Man The Boogie Man	solo as Texas Slim prod: Idessa Malone (master sold to King Records; some later issues have dms dubbed)	2:46
16. When My Wife Quit Me (When My First Wife Quit Me)	Ne ca late 1961	Savoy LP MG 16000 Living With The Blues	METROCD532 (Union Square)	Early Years - The Classic Savoy Sessions	Eddie Kirkland, lead gtr; unknown bs, dms prod: Fred Mendelsohn	3:36
17. I'm Ready	D ca 11/54	Ace CD CHD799 House Rent Boogie	Virgin 82741	Blues Immortal	Bob Thurman or John Griffith, Otis Finch, Eddie Kirkland, unkn bass, Tom Whitehead prod: Joe Bihari and Joe Siracuse for Modern Records	2:37
18. Bottle Up And Go	N 11/65	Impulse LP A-9193 It Serve You Right To Suffer	MCAD -12025	It Serves You Right To Suffer	Barry Galbraith, Milt Hinton, Panama Francis prod: Bob Thiele	2:25
19. I'm In The Mood (three-voice)	D 8/51	Crown LP 5157 The Blues	Ace CDCHD 315	The Legendary Modern Recordings	Eddie Kirkland, gtr prod: Bernard Besman for Modern	3:05
20. Burning Hell	L 5/70	Liberty LP 2-35002	Magic 3930232	Hooker 'N Heat	Alan Wilson, hca prod: Skip Taylor & Robert Hite Jr.	5:27
21. 713 Blues - 714 Blues -1 / Homework -2	L 5/74	ABC LP 838	BGO CD 123 (Beat Goes On)	Free Beer And Chicken	Sugarcane Harris-1, Clifford Coulter (keyb & bg), Howard Roberts, Hollywood Fats-1, Wa-Wa Watson-2, Skip Olson-1, Ken Swank-1, Ron Beck prod: Ed Michel	12:03
22. Hobo Blues / Crawl'n' King Snake	D 9/48	Crown LP 5157 The Blues	Ace CDCHD 315	The Legendary Modern Recordings	solo prod: Bernard Besman (masters sold to Modern Records)	5:58
23. House Rent Blues	C 5/66	MCA CHD 9329 More Real Folk Blues-The Missing Album	MCA MCD-18335	The Complete Chess Folk Blues Sessions	Lafayette Leake, Eddie Burns, unkn bass & tamb, S.P. Leary or Fred Below (JLH no gtr) prod: Ralph Bass	3:46
24. Leave My Wife Alone	C 4/51	Chess LP 1438 House of the Blues	MCA MCD 09391	The Complete 50's Chess Recordings	solo as John Lee Booker prod: Leonard Chess and poss Joe Von Battle (recorded directly for Chess Records)	2:46
25. I'm Going Upstairs (Younger Stud)	C 1/61	Vee-Jay LP 1033	Charly CDGR300 (SNAP073CD)	The Folk Lore of JLH	Lefty Bates, Quinn Wilson, Earl Phillips prod: prob Calvin Carter (and poss Pops Staples?)	2:54
26. The Healer (recorded in Sausalito)	S 4/88	Chameleon LP/CD 74808 The Healer	Shout!Factory 4CD 10198	Hooker	Chester Thompson (mult-synth), Carlos Santana, Chepito Areas, Armando Peraza, Ndugu Chancler prod: Carlos Santana, Jim Gaines, Roy Rogers, Mike Kappus	5:37
27. I Love You Honey	C 6/58	Vee-Jay LP 1007	Charly SNAP130CD	I'm John Lee Hooker	Joe E. Hunter, Eddie Taylor, Everett McCrary, Richard Johnson prod: prob Calvin Carter, Jimmy Bracken, Ewart Abner	2:34
28. Low Down-Midnite Boogie (Talking Boogie)	D ca 11/48	Savoy LP 5558 Southern Blues	METROCD532 (Union Square)	Early Years - The Classic Savoy Sessions	solo as Birmingham Sam prod: Elmer Barbee (prob purchased by Joe Von Battle and sold to Savoy)	3:33
29. Doin' The Shout	S 11/70	ABC LP 720	MCA MCD-10413 and MCD-10539	Endless Boogie The Best of 1965 to 1974	Steve Miller, Geno Skaggs, Kwen Swank prod: Bill Szymczyk and Ed Michel	3:30
30. Stuttering Blues	CiMi 7/53	Atco LP 33-151	Atco 82363	Don't Turn Me From Your Door - JLH Sings His Blues	solo as John Lee Booker prod: Henry Stone (for Stone's label Rockin', reissued on De-Luxe and later purch by Atco)	2:16
31. Every Night / Dimples	C 3/56	Vee-Jay LP 1007 I'm John Lee Hooker	Acrobat ACQCD7103	The Modern, Chess & VeeJay Singles Collection	Eddie Taylor, George Washington, Tom Whitehead prod: prob Jimmy Bracken and/or Ewart Abner	5:10
32. Bumble Bee Blues / Prison Bound	D 1951	Polydor LP 423242 California Blues	Charly CDGR 176	Rare Hooker	as Johnny Williams Vernon "Boogie Woogie Red" Harrison,pno; Curtis Foster,dms prod: Idessa Malone, Staff /SwingTime	6:40
33. I Just Don't Know	M 7/61	Stax LP 2013	Stax SCD 4134	That's Where It's At!	Earl (Hooker?), bsgr prod: Henry Stone (master purchased by Stax)	3:46
34. Red House	L 3/89	Eagle EAGCD 228 From Clarksdale to Heaven	Hip-O/Chess 2CD 8590	Gold	Booker T. Jones, Randy California, Phil Chen, Bruce Gary. exec. prod: Arnie Goodman	3:46
35. Hug & Squeeze / The Syndicator	D mid 1955	Crown LP 5232 Sings The Blues	Mainstream MDCD903	Half A Stranger	Bob Thurman, Otis Finch, unkn bass, Tom Whitehead prod: Joe Bihari and Joe Siracuse for Modern Records	5:35
36. It Serves Me Right (To Suffer)	C mid 1964	Dynasty LP 7301 In Person and Shout!Factory 2CD 11289	Fruit Tree ft921	Giant of Blues JLH Anthology: 50 Years	unknown gtr (poss. Wayne Bennett); bass; dms prod: prob Al Smith for Vee-Jay	3:28
37. Boogie Chillen #2	D ca 4/50	Specialty LP 2125 Alone	Ace CDCHD 405	Blues Brother	solo prod: Bernard Besman for Sensation (also leased to Regal/Deluxe, New Jersey)	2:44
38. Birmingham Blues	C mid 1963	Vee-Jay LP 1066 On Campus	Charly SNAJ705CD	Testament	with pno, reeds, and rhythm prod: prob Calvin Carter	2:43
39. I Wish You Were Here (Newport, Rhode Island live bootleg recording)	7/60		Charly 4-CD DIG 5	The Boogie Man	The Muddy Waters Band: Otis Spann, James Cotton, Pat Hare, Andrew Stephens, Francis Clay	5:31
40. So Cold In Chicago	C or N 1981	TV / Video	DVD	Rare Performances	Deacon Jones, org; Mike Osborn, gtr; Larry Hamilton, bs; Tim Richards. dms	8:39

Hooker on 78's and 45's

– Alphabetic summaries



Picked from Thomas Jarlvik's great John Lee Hooker Discography (with a couple of extras)

Images at heading: special DJ promotional 78 (1950?, note Vocal by Texas Slim with Guitar), Chameleon flip of "The Healer" 45, and the British Silverstone 45 "The Healer", plus Virgin pointblank 45 "Chill Out".

78s: One record per label (the Danceland single missing) - **45s: One record per logo**

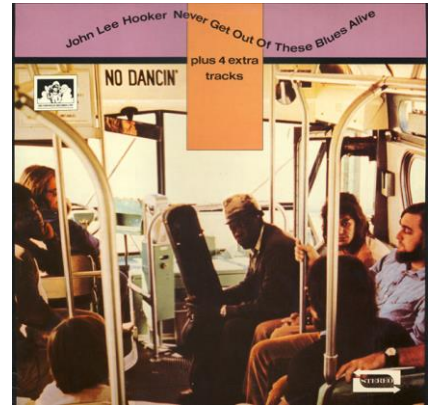
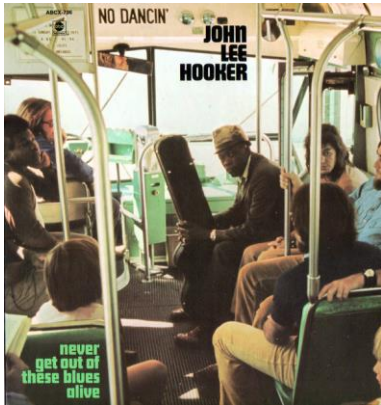
Several 78s were later issued on 45s (and some early 45s were also issued on 78s)





Two (often criticised) 1970s

Both LPs recorded September 28 and 29, 1971, at Wally Heider Recording, San Francisco
 Mixed and dubbed in Los Angeles – Produced by Ed Michel, who also had produced Hooker's co-work
 with Earl Hooker on the 1969 Bluesway LP "If You Miss 'im ... I Got 'im" and was co-producer of "Endless Boogie".
 Chester "Geno" Skaggs had been Earl Hooker's drummer (and was featured on Bluesway LP 6052 in 1979).

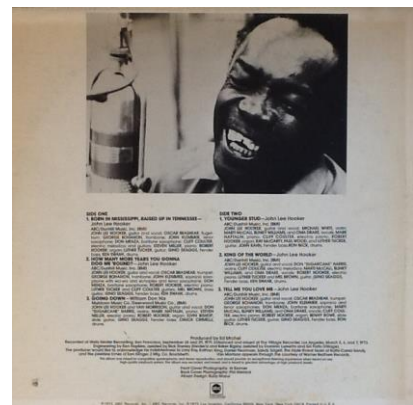
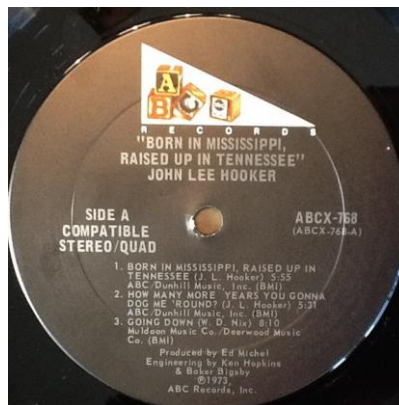
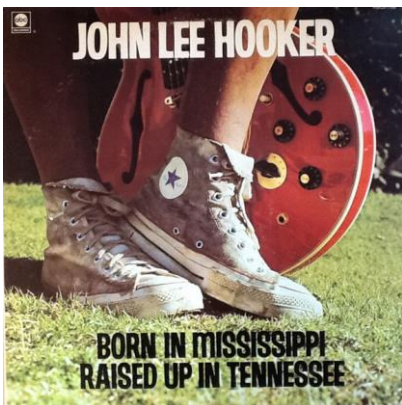


ABCX-736 (1972) / MCA CD MCD 31361 (1990) - also reissued on See For Miles SEE 89 (1987) with bonus tracks.

Tracks: Bumblebee, Bumble Bee / Hit The Road / Country Boy / Boogie with the Hook //
 T.B. Sheets / Letter To My Baby / Never Get Out of these Blues Alive -1.

Bonus tracks on See For Miles CD:

(I Got) A Good 'Un (from ABC LP720) / If You Take Care Of Me, I'll Take Care Of You / Baby, I Love You / Lonesome Mood (all three from LP 6038)



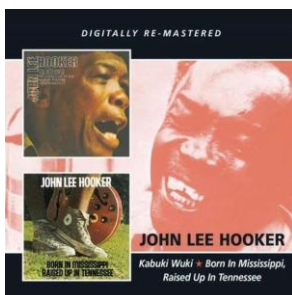
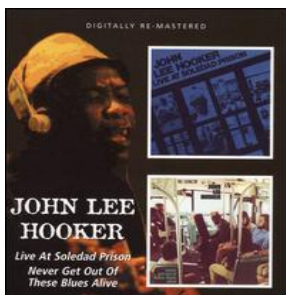
ABCX-768 (1973)

Tracks: Born In Mississippi, Raised Up In Tennessee / Going Down -1, -2 //
 How Many More Years You Gonna Dog Me 'Round / Younger Stud /
 King Of The World -2 / Tell Me You Love Me

Both records had long-running tracks. Don "Sugarcane" Harris -2 featured on violin on LP 768.

Musicians for both of the records (ABCX-768 has dubbed brass/horns and female vocals added in 1973):

Van Morrison -1, vocals and guitar; Robert Hooker, organ and electric piano; Mark Naftalin,
 piano; Steven Miller, organ; Clifford Coulter, electric piano; Charlie Musselwhite, harmonica;
 Michael White, violin; Mel Brown, guitar and bass guitar; Elvin Bishop and Benny Rowe,
 slide guitars; Luther Tucker, Paul Wood and Ray MacCarty, guitars; Geno Skaggs, bassguitar, bass
 and drums; John Kahn, bass guitar and bass; Ken Swank, Ron Beck and Chuck Crimelli, drums.



BeatGoesOn CDs: BGOCD897 in 2009 (ABC 736 and ABC 761), BGOCD1129 in December 2013 (Bluesway 6052 and ABC 768),

CROWN/BIHARI "ENCORE" and their early reissues

Images number four are examples of European issues. Both Crown, United and Kent issued most of Hooker's LPs also listed in fake "Stereo".



"The Blues" on Crown CLP-5157 (1960); United/Superior US-7725 (ca 1970) and its alternate pressing; plus a French issue on Musidisc's sub America 30 AM 6078 (ca 1976)



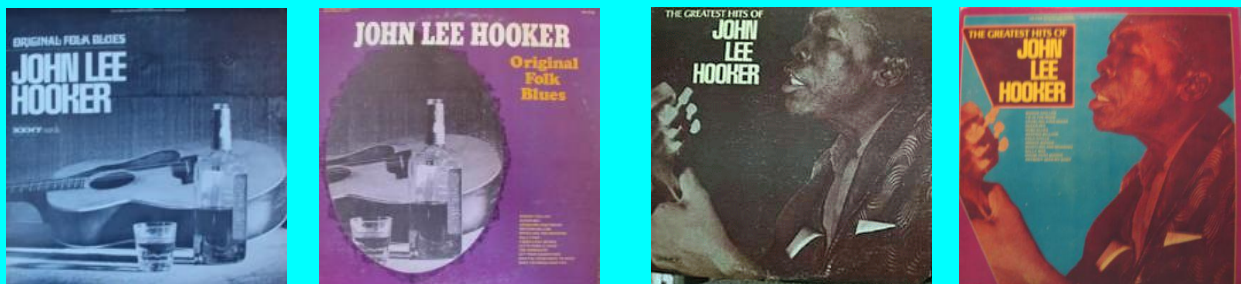
"Sings The Blues" on Crown CLP-5232 (1961); two versions of United/Superior US-7710 (1969) "Driftin' Thru The Blues"; the 1966 issue of Custom LP 1048 (a Bihari label - also on Soul Sound in Holland 1967 with same blue cover and "King of the Folk Blues Festival" as a co-title); the British issue on Ember EMB 3371 (1966), plus French Sounds Superb 2M050 521279 (1977, named just "John Lee Hooker").



"Folk Blues" on Crown CLP-5295 (1962); two versions of United/Superior US-7729 (ca 1971); and the French issues on BYG 529 008 (ca early 1970s - of which one of the owners later helped Joop Visser to start Charly; and Goody GY 70 000 (1969 - wrongly with a Howlin' Wolf track listing on the back).



"The Great" on Crown CLP-5353 (1963); "The Great Blues Sounds of" on United/Superior US-7731 (ca 1971) and its United cover; plus French America 30 AM 6077 (ca 1976). America was a sub of Musidisc.



Hooker's two Kent LPs (a Bihari label): "Original Folk Blues" on Kent LP 5025 (KST 525) (1967); the United US 7746 (ca 1972 reissue); plus Kent LP "The Greatest Hits of" on Kent KST 559 (1971), and its reissue on United 7769 (in ca 1974) - the latter two are reissues of Crown's "The Blues".

THE BLUES GIANTS of the 1950s

Chess Records' "Big Four"



The "Blues Guitar Kings"



The "Confederate Legends"



The Mississippi "Delta Idols"



Blues Inflation – Again!



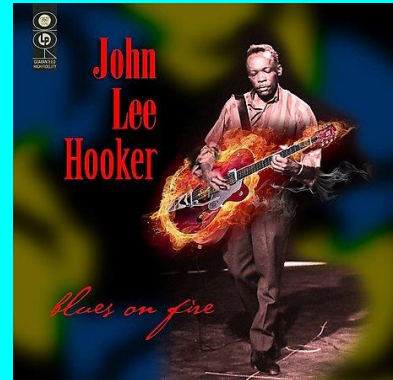
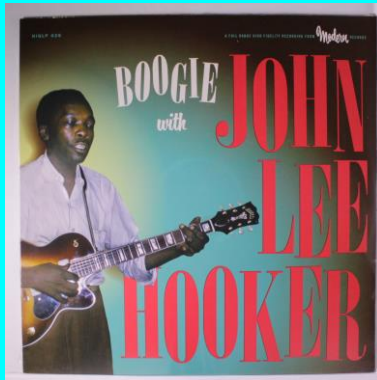
A NICE “public domain” 2CD-set issued August 2016

JOHN LEE HOOKER <i>Four Classic Albums</i>		
CD1	John Lee Hooker -I'm John Lee Hooker	John Lee Hooker-Travelin'
1.	Dimples 2:13	13. No Shoes 2:25
2.	Hobo Blues 2:48	14. I Wanna Walk 2:14
3.	I'm So Excited 2:53	15. Canal Street Blues 2:53
4.	I Love You Honey 2:33	16. Run On 2:10
5.	Boogie Chillun 2:35	17. I'm A Stranger 2:40
6.	Little Wheel 2:34	18. Whiskey And Wimmen 2:57
7.	I'm In The Mood 2:42	19. Solid Sender 2:35
8.	Maudie 2:17	20. Sunny Land 2:29
9.	Crawlin' King Snak 2:41	21. Goin' To California 2:23
10.	Every Night 2:58	22. I Can't Believe 2:50
11.	Time Is Marching 3:00	23. I'll Know Tonight 2:39
12.	Baby Lee 2:48	24. Dusty Road 2:20
Total Running Time: 63:35		
CD2	John Lee Hooker -Plays And Sings The Blues	John Lee Hooker-Burnin'
1.	The Journey 3:42	13. Boom Boom 2:33
2.	I Don't Want Your Money 3:01	14. Process 3:48
3.	Hey, Baby 3:26	15. Lost A Good Girl 2:52
4.	Mad Man Blues 2:42	16. A New Leaf 2:30
5.	Bluebird 3:01	17. Blues Before Sunrise 3:49
6.	Worried Life Blues 3:05	18. Let's Make It 2:28
7.	Apologise 3:03	19. I Got A Letter 2:45
8.	Lonely Boy Boogie 2:58	20. Thelma 3:33
9.	Please Don't Go 2:28	21. Drug Store Woman 2:47
10.	Dreamin' Blues 3:06	22. Keep Your Hands To Yourself 2:11
11.	Hey Boogie 2:03	23. What Do You Say 2:31
12.	Just Me And My Telephone 3:19	Total Running Time: 68:38

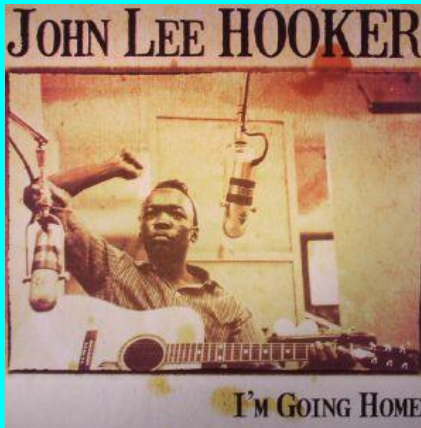
Avid Roots 2CD 714323 (2016)

AVID ROOTS continues with its Four Classic Blues album series with a re-mastered 2CD release by John Lee Hooker complete with **original artwork and liner notes**. 'I'm John Lee Hooker'; 'Travelin''; 'Plays And Sings The Blues' and 'Burnin'! The story of John Lee Hooker is another classic blues story but with a twist, this one has a happy ending! Born into a poor sharecropping family with eleven children near Clarksdale, Mississippi, by 1921 John Lee was saying hello to his new step father, a blues musician called William Moore. John Lee sites Moore as the man who set him on the road of the blues man. By 14 he had run away from home, allegedly never to see his mother or step father again. By the 1940's Hooker had become part of the black migration from the south to the industrial towns of the north. However, whereas the likes of Muddy and Wolf went to Chicago, Hooker landed in Detroit where he found work in the Ford Motor Company all the while checking out and playing in the local clubs around town. It was here that he decided to buy his first electric guitar, in order to be heard, he had discovered, you needed to play LOUD! His recording career began in 1948 when he recorded his first major hit and most famous song 'Boogie Chillun' which trade marked his classic sound, the boogie shuffle. John Lee Hooker falls into that rare category of blues men that includes B.B. King and not many others, who became more popular and successful the older they became. He enjoyed the 1960's blues revival along with many of the early rural blues greats but was able to sustain that success through the following years and indeed enjoyed his greatest success during the 1980's and 90's and was preparing to tour Europe when he died at age 83 in 2001.

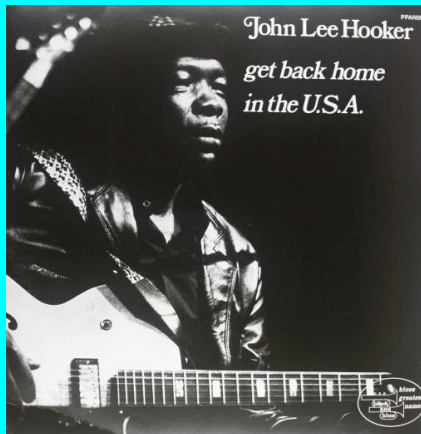
Hooker's Revival on Vinyl – some “new” LPs



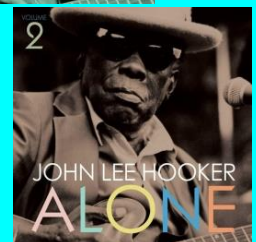
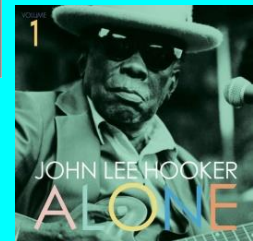
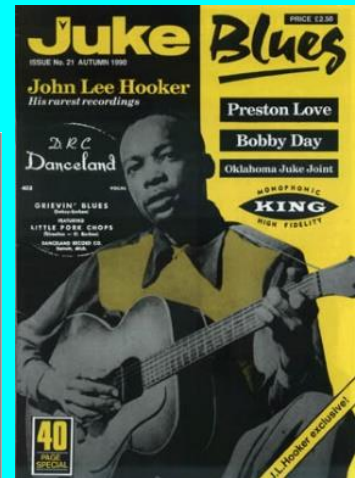
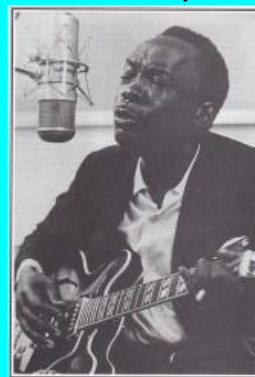
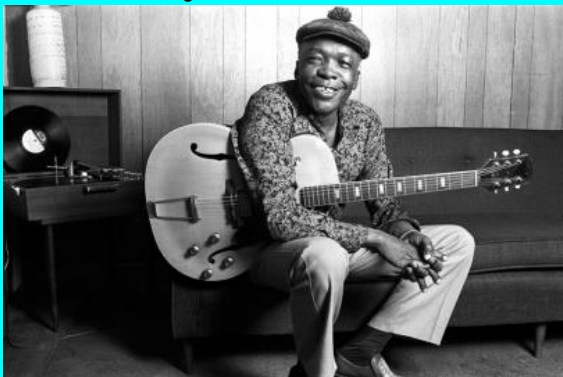
Ace HIQLP 026 (2013) and the Cleopatra 2009 vinyl album “Blues on fire” featuring early Detroit recordings.

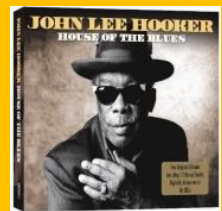
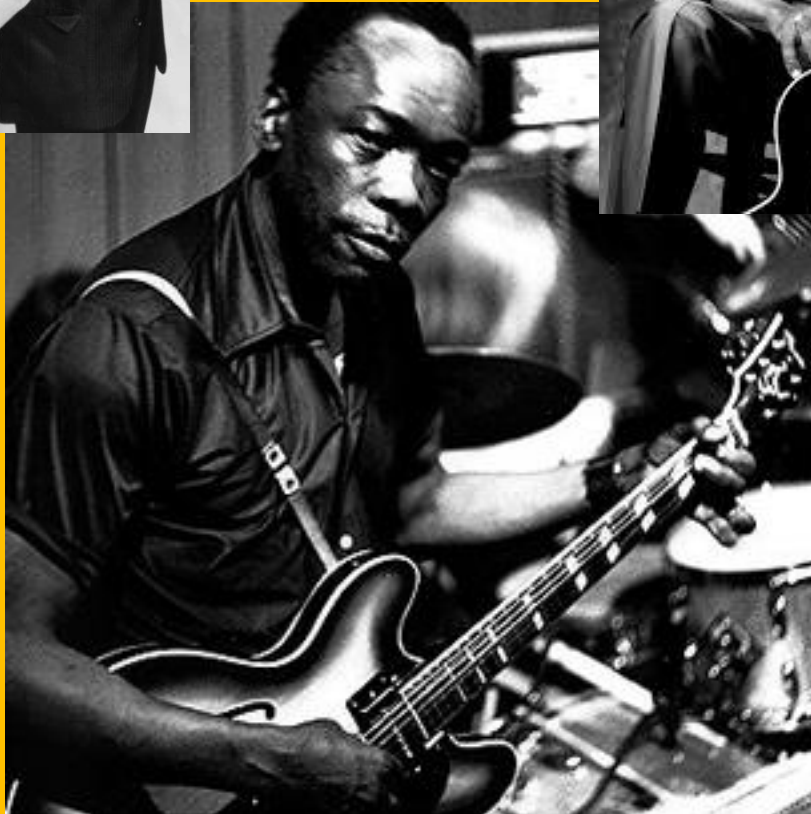


The Devil's Tunes (Juno) LP of 2014 “I'm Going Home” featuring a 1958 Vee-Jay session. Pure Pleasure (Black and Blue) PPA003 (2LP) “Get Back Home In The U.S.A.” (2006)

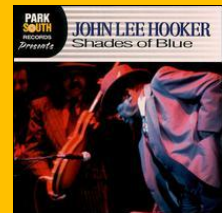


Right: Fat Possum Records with the two “Alone” reissues on vinyl in 2016.



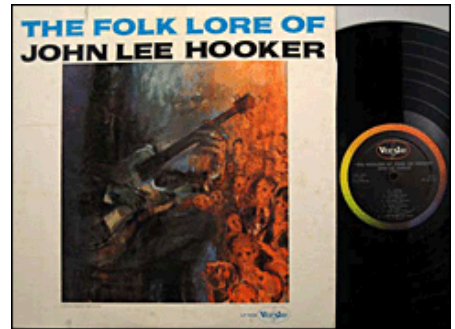
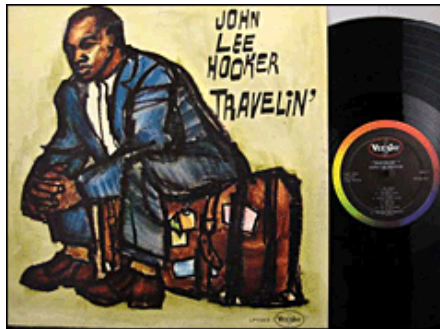
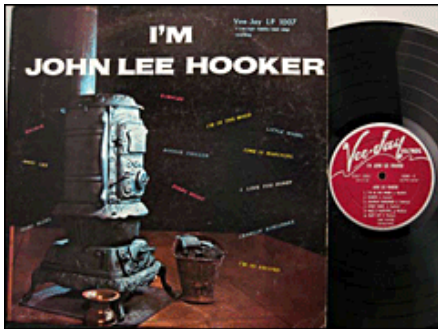


House Of The Blues (2011) – Not Now Music NOT2CD411 (2CD – 36 tracks, featuring the Chess LP "House of the Blues", plus the Vee-Jay LP "I'm John Lee Hooker" and bonus tracks from Vee-Jay's "Travelin'", "Riverside and more. ... plus Vee-Jay on Park South CD.





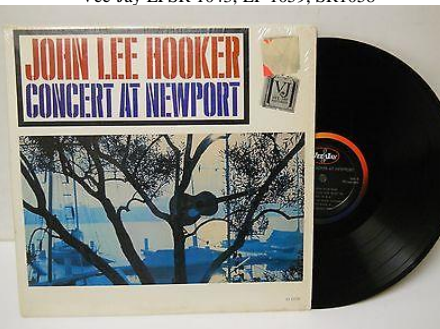
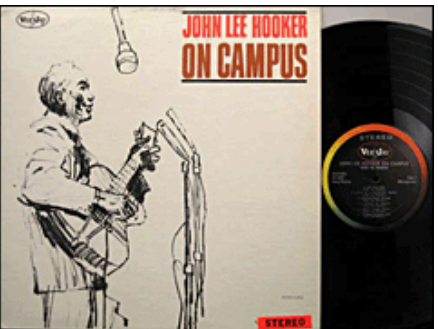
From VinylBeat.com – the early US original LP covers with labels, pt 1
 Sorted by labels (albums up to circa 1973)



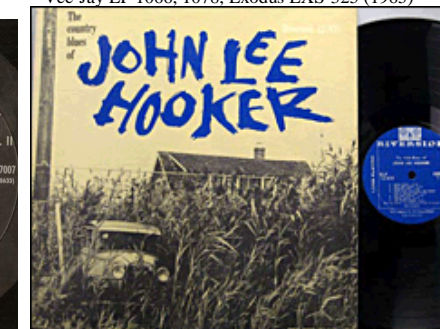
Vee-Jay (1959-1965) LP 1007, LP 1023, LP 1033



Vee-Jay LPSR 1043, LP 1059, SR1058



Vee-Jay LP 1066, 1078, Exodus EXS-325 (1965)



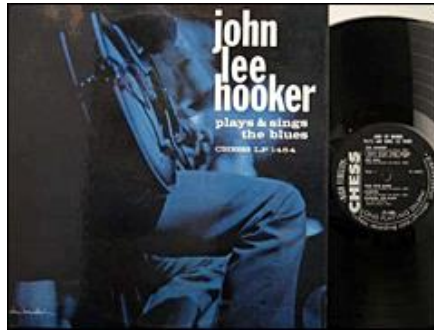
Discotheque DS 7007 (1965), Riverside RLP 12-838 (1959), RLP 12-321 (1960)



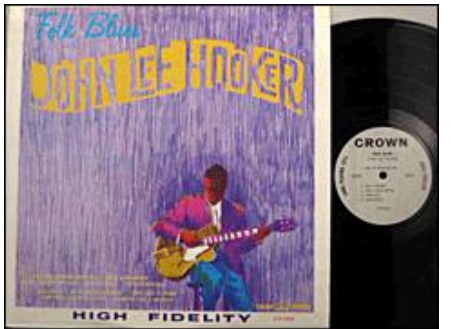
King 727 (1960), King KS 1085 (1970), Audio Lab AL 520 (1960), Muse (Savoy recordings ca 1961) LP MR 5205 (note: issued 1979)



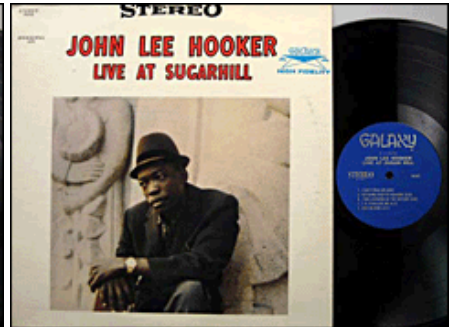
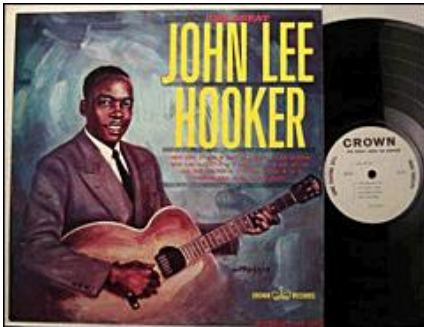
The early US original LP covers with labels, pt 2



Chess LP 1438 (1959), LP 1454 (1961), LP 1508 (1966)



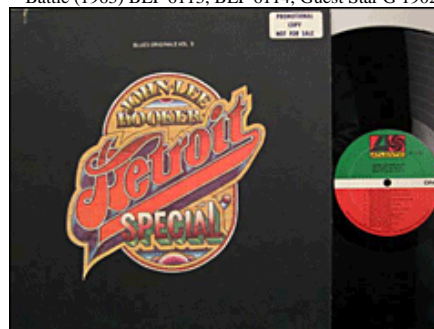
Crown CLP 5157, CLP 5232, CLP 5295



Crown (1960-1963) CLP 5353, Galaxy (1962-1963) 8201, 8205



Battle (1963) BLP 6113, BLP 6114, Guest Star G 1902 (1966)



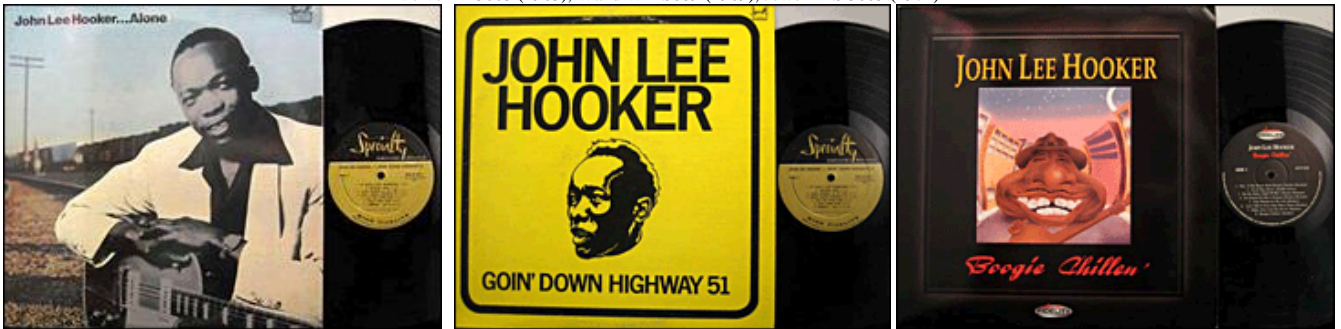
Atco 33-151 (1963), Atlantic SD 7228 (1972), Stax STS 2013 (1969)



The early US original LP covers with labels, pt 3



Verve FT-3003 (1965), Wand WD S689 (1969), Jewel LPS 5005 (1971)



Specialty (1970-1971)2125, SPS 2127, Audio Fidelity AFLP 005 (actually issued in 2003 – vinyl version of the CD)



United Artists UAS-5512 (1971), UA-LA127-J3 (1973), Greene Bottle GBS 3130 (1972)



Fortune LP 3002 (1963), Impulse A-9103 (1966), Bluesway (1967-1969) BL-6002

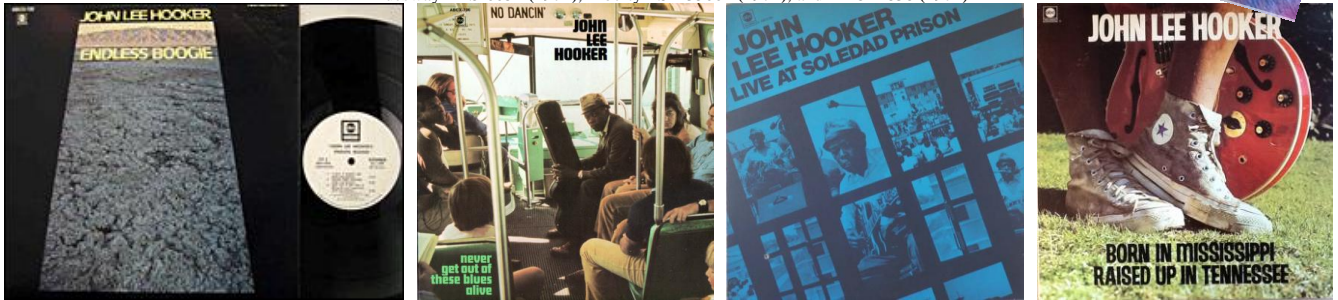


Bluesway BLS-6012, BLS-6023, BLS-6038

The early US original LP covers with labels, pt 4 (sorted by labels up to circa 1973)
 (Note: not all of these album images are picked from Vinyl.Beat – but all early original US albums are imaged i this section)



Bluesway BLS-6052 (1972), Liberty LST-35002 (1972), and ABCD-838 (1974)



ABC ABCD-720 (1971) ... and without label images ABCX-736 (1972), ABCX-761 (1973), ABCX-768 (1973)



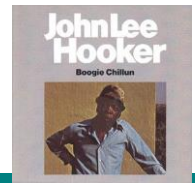
Custom CM 2048 (1966), Kent KLP 5025 (1967), KST 559 different pressing or poss the mono version KLP 5059 (1971)



United/Superior (1969-1971, the LPs were issued at least twice and with minor cover art changes) US 7710, US 7725, US 7729



United Superior US 7731, United US 7746 (ca 1972), US 7769 (ca 1974)



JOHNNY SINGING "FOLK MUSIC"

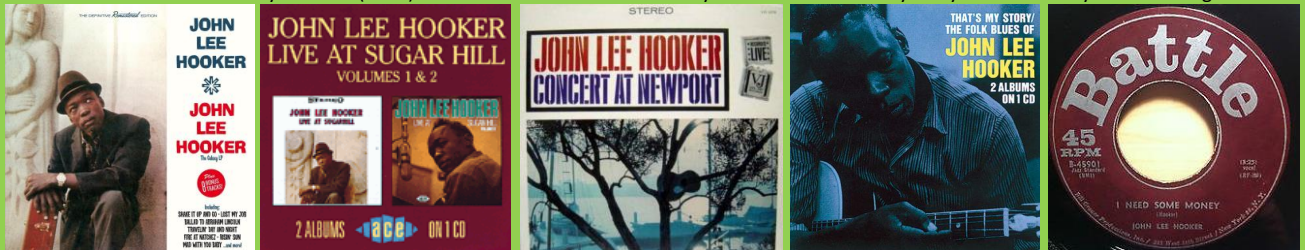
The two original "Live at Sugar Hill" volumes on Galaxy and Ace and the two original Riverside albums "The Country Blues of JLH" and "That's My Story-JLH Sings the Blues" were reissued in the U.S. on two double LPs (gatefold) in the seventies with the following "layout". The two double LPs were later issued on Fantasy and Ace CDs (although with some fewer tracks). Image top: the "Boogie Chillun" CD.



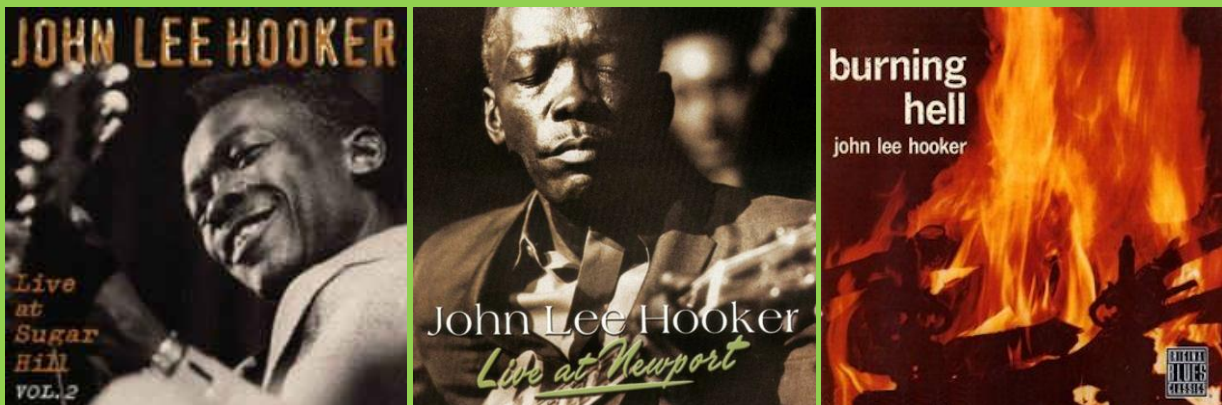
"Boogie Chillun" Fantasy 24706 (1974) 20 tracks (from "Live at Sugar Hill vol 1 & 2). Liner notes by Tony Glover. Top CD issue



"Black Snake" Fantasy F-24722 (1977) 25 tracks from Riverside "Country Blues" and "That's My Story. Liner notes by Pete Welding.



Soul Jam 600876 (pd CD) featuring all tracks from Galaxy 8201, Ace CDCHD 938, Vee-Jay LP 1078, Ace CDCHD 927; and the Battle single of 1963.



"Live at Sugar Hill Vol. 2" Fantasy FCD-7714/77142 (2002) - 19 previously unissued tracks, same session as "Live at Sugar Hill" with liner notes by Lee Hildebrand.

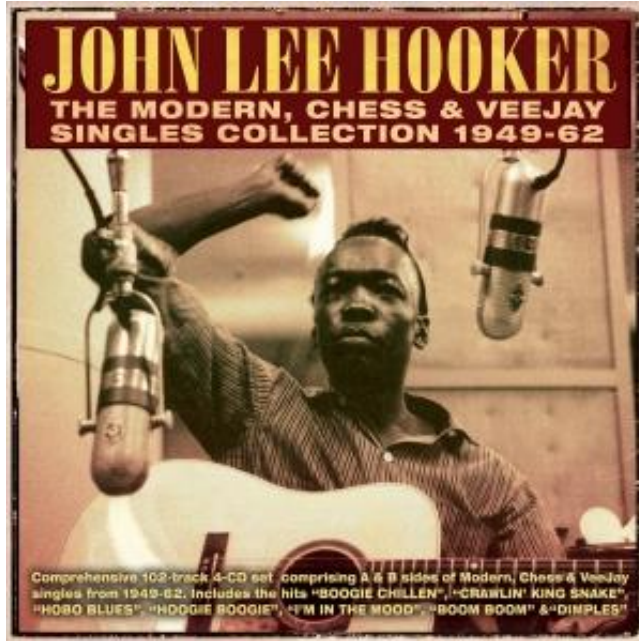
"Live at Newport" Vanguard CD 79702 (2002) 13 tracks plus speech – an edited and enhanced version of Vee-Jay LP "Concert At Newport" with liner notes by John Milward.

"Burning Hell" Original Blues Classics OBCCD 555, 1993 (reissue of Riverside LP RM008 - same session as "The Country Blues"). Liner notes by Alan Bates.

JOHN LEE HOOKER

THE MODERN, CHESS & VEEJAY SINGLES COLLECTION 1949-62

A very interesting and actually nice and well-planned 4-set CD was issued on **Acrobat Music ACQCD7103** on August 5, 2016. It contains 101 tracks (including both B-sides of "Boom Boom"). That means **all** (and I mean all but the reissued "New Boogie Chillen") of Johnnie's original singles for Modern (27 singles), Chess (6 singles), and Vee-Jay (17 singles) 1949 – 1962 (also including the 1948 release of "Sally May" and "Boogie Chillen" - the latter wrongly spelt "Boogie Chillun" – and it reached R&B#1 – not #6). All singles have their A- and B-sides and the tracks are featured in chronological order of issue date. None of Besman's six Sensation and Regal singles are included and none of the pirate recordings (except for the Chess singles). The main mishap in the discography is that Eddie Kirkland played guitar on the ca November 1954 session (with lead guitar on "I'm Ready"), and that the Gone/Chess single "Mad Man Blues" / "Boogie Now" was recorded at a Joe Von Battle session prob. early/mid 1950 (with Kirkland not present). Some alternate title credits are missing. Still a fine discography presentation though!



As usual (in later years) a very nice and ambitious compilation in great style with a comprehensive booklet of 24 pages. Liner notes by **Paul Watts** (General Manager at Acrobat, dated July 2016), and a "sessionography" borrowed from this editor's Hooker discography you are just reading (although with some minor "mishaps" and "typing errors" in the session details). * denotes alternate title credit on LP/CD. This set is really recommended (first and foremost for its great music value and its sincere production). The only thing one can possibly criticise is the lack of the Sensation and Regal singles, which would have painted the full picture – but there simply was not room enough on a 4-CD-set. A complete 1949-62 singles collection would have prompted two more CDs - if the six Sensation/Regal singles (which actually were not pirate recordings) and all the pirate singles had been included. A terrific "box" as I see it, anyhow!

Here are other fine Acrobat releases with R&B Pioneers (and it sure looks like Acrobat is very alive!!!! – several of them are in my collection nowadays).

Acrobat's presentation: <http://acrobatmusic.net/>

John Lee Hooker is one of the true giants of blues, ranking alongside the likes of other post-war greats such as B.B. King, Muddy Waters and Howlin' Wolf as one of the artists who contributed massively to the development of the genre. His driving boogie style has become an essential element of the way blues is played in the modern era. He took the simple structures of Delta blues, sometimes using one and two-chord compositions, but added a fierce, relentless and hypnotically rhythmic approach, underlining the rawness of the messages in his songs. He was one of the blues artists who exerted a substantial influence on emerging stars in the rock 'n' roll era, from Bob Dylan through to Jimi Hendrix and Eric Clapton, and his legacy resonates through the rock music of the last half-century. He recorded prolifically under a number of names, but this great value 101-track 4-CD collection focuses on the singles he released under his own name (or in the case of some Chess singles, as John Lee Booker) on the Modern, Chess and VeeJay labels from 1949 through to 1962. It naturally includes his big R&B hits during that period - "Boogie Chillen", "Crawlin' King Snake", "Hobo Blues", "Hoogie Boogie", "I'm In The Mood", "Boom Boom" and "Dimples", some of which have become blues and R&B standards. Includes comprehensive booklet with full discographical and session information. It's a thorough overview of his output during what was perhaps the key era of his career, and a fine showcase for his unique talent.

The Sensation / Regal singles not included in the "box": (John Lee Hooker recorded by Bernie Besman)

- Sensation 21** (issued November 1949) with Eddie Burns, hca on -1 Burnin' Hell -1 (B 7040 ca Feb-Apr 1949)
- Miss Sadie Mae (B 7054 ca Jul 1949)
- Sensation 28** (issued December 1949)
- Huckle Up Baby (B 8014 ca Dec 1949)
- Canal Street Blues (B 8012 same date)
- Sensation 30** (issued March 1950) with James Watkins, pno on-1
- Let Your Daddy Ride -1 (alternate B 8017 Feb 8 or 27, 1950)
- Goin' On Highway 51 (Goin' Down Higway 51*) (B 8018 same date)
- Sensation 33** (issued May 1950)
- My Baby's Got Somethin' (B 8035 prob. Apr 1950)
- Decoration Day Blues (Lord Taketh My Baby Away*) (B 8036 same date)
- Sensation 34** (issued July 1950), **Regal 3295** (August 1950)
- Boogie Chillen' #2 (I Gotta Be Comin' Back*) (B 8037 same date as above)
- Miss Eloise (Miss Eloise, Miss Eloise*) (B 7039B ca Feb-Apr 1949)
- Regal 3304** (issued October 1950)
- Notoriety Woman (No Place To Stay*) (B 8048 Apr 28, 1950)
- Never Satisfied (Just Like A Woman*) (B 8049 same date)

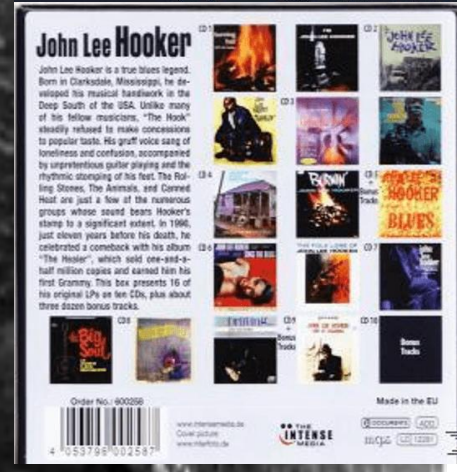
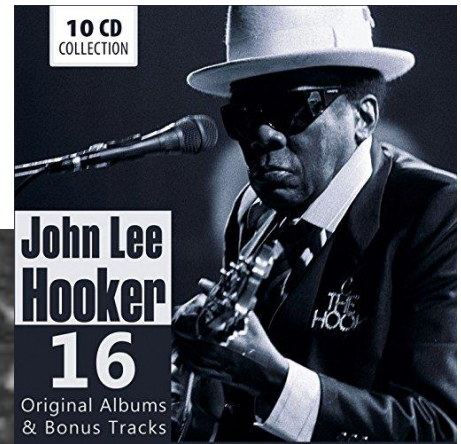




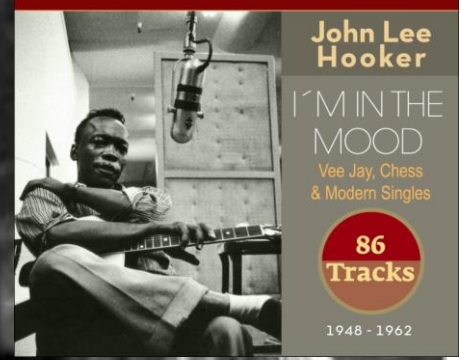
Inserted: 10 CD-set on German Documents (Sept 2015),

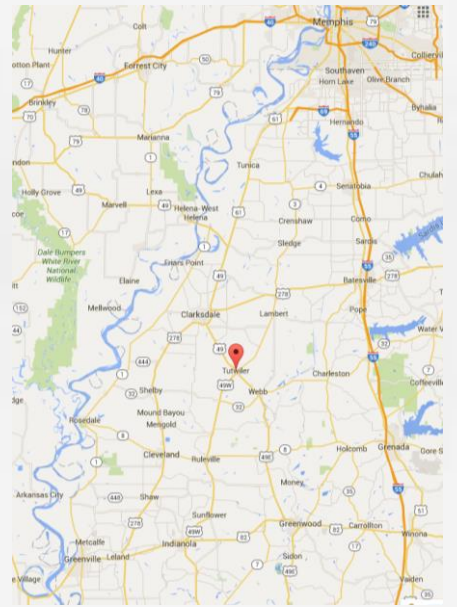
... and 5-set disc (vinyls or mp3 – i really don't know – CD-pak??)

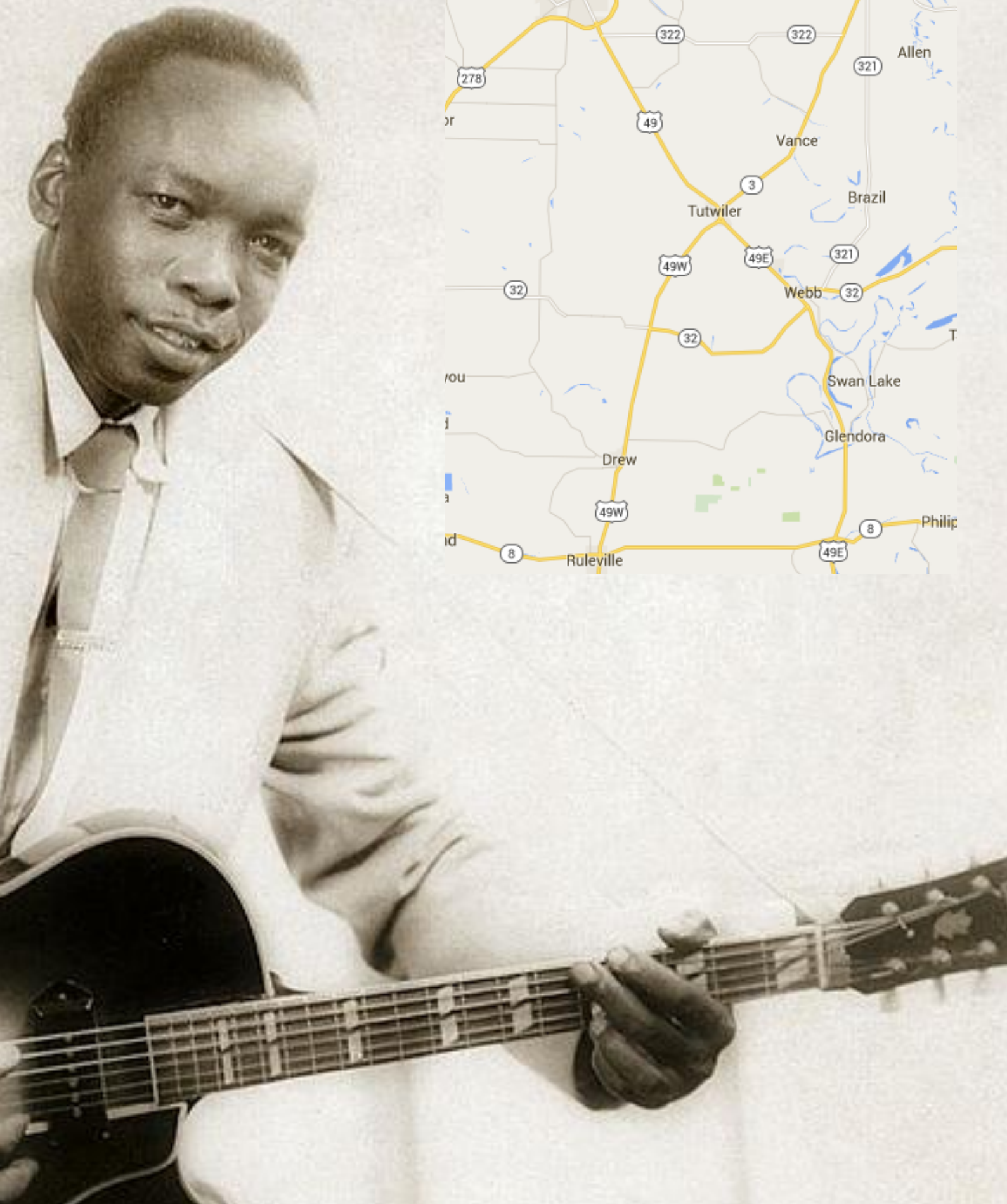
I'm in The Mood - "Blues People"-series on Russian Salt & Pepper (2015)
1948-1962 (Vee-Jay, Chess and Modern singles)



BLUES PEOPLE









Supplement to The John Lee Hooker Session Discography
http://www.rhythm-and-blues.info/02_HookerSessionDiscography.pdf
Check the above for Part I

claus.rohnisch@telia.com
The World's Greatest Blues Singer