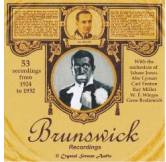


Al Jolson □ – Brunswick Recordings (2002)

Written by bluesever

Tuesday, 03 July 2018 14:58 -

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CD1 1 *Here I Am* 2 *Mother Of Mine I Still Have You* 3 *Blue River* 4 *Four Walls* 5 *Golden Gate* 6 *Ol' Man River* 7 *Back In Your Own Backyard* 8 *Dirty Hands! Dirty Face!* 9 *My Mammy* 10 *There's A Rainbow 'Round My Shoulder* 11 *Sonny Boy* 12 *I'm In Seventh Heaven* 13 *Little Pal* 14 *Used To You* 15 *Why Can't You* 16 *One Sweet Kiss* 17 *Liza* 18 *Let Me Sing And I'm Happy* 19 *To My Mammy* 20 *Looking At You* 21 *When The Little Red Roses Get The Blues For You* 22 *The Cantor* 23 *Hallelujahm I'm A Bum* 24 *Miami* 25 *April Showers* 26 *Rock-A-Bye Your Baby With A Dixie Melody*
CD2

1 *I'm Going South* 2 *Never Again* 3 *California Here I Come* 4 *The One I Love Belogs To Somebody Else* 5 *Steppin' Out* 6 *Feeling The Way That I Do* 7 *My Papa Doesn't Two-Time No Time* 8 *Lazy* 9 *Mr. Radio Man* 10 *Tomorrow Is Another Day* 11 *Mandalay* 12 *Who Wants A Bad Little Boy* 13 *Follow The Swallow* 14 *I Wonder What's Become Of Sally* 15 *All Alone* 16 *You Forgot To Remember* 17 *Troubles A Bubble* 18 *Hello 'Tucky* 19 *I'm Stting On Top Of The World* 20 *You Flew AWAY From The Nest* 21 *Miami* 22 *At Peace With The World* 23 *Tonight's Mu Night With Baby* 24 *When the RED Red Eobbin Comes Bob Bob Bobbin' Along*

In early 1929, advertisements started appearing in all the major magazines announcing that Al Jolson had officially become an exclusive Brunswick recording artist. This was big news, as Jolson was the most famous entertainer in the world at that particular moment, hot off of the success of the first talking motion picture, *The Jazz Singer*, and its even bigger followup, *The Singing Fool*. He was also coming off of a very successful 10-year run with Columbia, and big stars just didn't jump from label to label back in those days without it being major news. This 11-song vinyl compilation of some of his earliest sides for the label is both enjoyable, vastly different-sounding from his Columbia sides, and confusing as well. Enjoyable because here we get Jolson working with the best orchestras contracted to the label, and the better musicianship and arrangements frame his vocals with empathy previously lacking on the Columbia sides. The Columbia tracks, while charming and a lasting recorded testament to vaudeville performing at its zenith, sound comparatively thin with their cruder recording techniques and preponderance

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of novelty material. But what is most confusing here are the inclusion of tracks recorded for Brunswick as far back as 1926, with sessions in 1927 and 1928, done before Jolson officially signed with the label. Was Jolie moonlighting, or stockpiling sides surreptitiously while waiting out the remainder of his Columbia contract? Alas, it's probably all lost to the mists of time now, but this small collection features some of the rare and great cuts by him at the peak of his fame and his immense talent. Two alternate takes are worth noting here, a first-take swipe at one of his signature tunes, "Let Me Sing and I'm Happy," and a storming run through of "Blue River," cut in 1927. Of special note is an unissued take of the pop novelty "When the Little Red Roses Get the Blues For You," where Jolson loses it and cracks up on the first verse, somehow pulls it together and keeps going, finishing the track with a humorous vocal tag imitating Betty Boop! A true must-hear for Jolson fans. ---Cub Koda, AllMusic Review

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