

John Littlejohn & Carey Bell -The Blues Show! - Live At Pit Inn (1981)

Wpisany przez bluesever

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01. *Bloody Tears Dixon* 5:19
02. *Hoochie Coochie Man Dixon* 4:15
03. *Mama Told Me Bell* 4:12
04. *Sweet Home Chicago Johnson* 4:08 [play](#)
05. *Dream Funchess* 5:44
06. *Carey Bell's Rock Bell* 4:05 [play](#)
07. *Easy to Love You Bell* 7:10
08. *Kiddio Otis/Benton* 3:44
09. *Slidin' Home Funchess* 4:54
10. *Shake Your Money Maker James* 4:05

Musicians:

Carey Bell- Harmonica, Vocals

Larry Burton- Guitar

Willie Kent- Bass

John Littlejohn- Guitar, Vocals

Johnny Littlejohn's stunning mastery of the slide guitar somehow never launched him into the major leagues of bluesdom. Only on a handful of occasions was the Chicago veteran's vicious bottleneck attack captured effectively on wax, but anyone who experienced one of his late-night sessions as a special musical guest on the Windy City circuit will never forget the crashing passion in his delivery.

Delta-bred John Funchess first heard the blues just before he reached his teens at a fish fry where a friend of his father's named Henry Martin was playing guitar. He left home in 1946, pausing in Jackson, MS; Arkansas, and Rochester, NY, before winding up in Gary, IN. In 1951,

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he began inching his way into the Gary blues scene, his Elmore James-influenced slide style making him a favorite around Chicago's south suburbs in addition to steel mill-fired Gary.

Littlejohn waited an unconscionably long time to wax his debut singles for Margaret (his trademark treatment of Brook Benton's "Kiddio"), T-D-S, and Weis in 1968. But before the year was out, Littlejohn had also cut his debut album, Chicago Blues Stars, for Chris Strachwitz's Arhoolie logo. It was a magnificent debut, the guitarist blasting out a savage Chicago/Delta hybrid rooted in the early '50s rather than its actual timeframe.

Unfortunately, a four-song 1969 Chess date remained in the can. After that, another long dry spell preceded Littlejohn's 1985 album So-Called Friends for Rooster Blues, an ambitious but not altogether convincing collaboration between the guitarist and a humongous horn section that sometimes grew to eight pieces. The guitarist had been in poor health for some time prior to his 1994 passing. --*Bill Dahl, allmusic.com*

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