

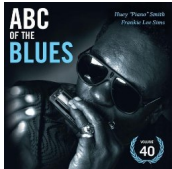
## ABC Of The Blues CD40 (2010)

Wpisany przez bluesever

Niedziela, 29 Styczeń 2012 10:04 - Zmieniony Poniedziałek, 19 Sierpień 2019 19:38

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## ABC Of The Blues (2010)



CD 40 – Huey 'Piano' Smith & Frankie Lee Sims 40-01 Huey 'Piano' Smith – *Rockin' Pneumonia and the Boogie Woogie Flu* 40-02 Huey 'Piano' Smith – *Little Chickee Wah Wah* 40-03 Huey 'Piano' Smith – *Hush Your Mouth* 40-04 Huey 'Piano' Smith – *Don't You Know Yockomo* 40-05 Huey 'Piano' Smith – *Havin' a Good Time* 40-06 Huey 'Piano' Smith – *Beatnik Blues* [play](#) 40-07 Huey 'Piano' Smith – *Well I'll Be John Brown* 40-08 Huey 'Piano' Smith – *Everybody's Wailin'* 40-09 Huey 'Piano' Smith – *Mean Mean Mean* 40-10 Huey 'Piano' Smith – *Little Liza Jane* 40-11 Frankie Lee Sims – *Lucy Mae Blues* 40-12 Frankie Lee Sims – *Long Gone* 40-13 Frankie Lee Sims – *Jelly Roll Baker* 40-14 Frankie Lee Sims – *I Done Talked and I Done Talked* 40-15 Frankie Lee Sims – *Cryin' Won't Help You* [play](#) 40-16 Frankie Lee Sims – *Don't Take It Out on Me* 40-17 Frankie Lee Sims – *Raggedy and Dirty* 40-18 Frankie Lee Sims – *Frankie's Blues* 40-19 Frankie Lee Sims – *Married Woman* 40-20 Frankie Lee Sims – *Lucy Mae Blues Pt. 2*

**Huey "Piano" Smith** was an important part of the great New Orleans piano tradition, following in the footsteps of Professor Longhair and Fats Domino to take his place among the Crescent City's R&B elite. He was also one of R&B's great comedians, his best singles matching the Coasters for genial, good-time humor, although his taste often ran more towards nonsense lyrics. Smith's sound was too earthy to match the pop crossover appeal of Domino or the Coasters, which limited his exposure, and he couldn't match the latter's amazing consistency, lacking their reliable supply of material. But at the peak of his game, Smith epitomized New Orleans R&B at its most infectious and rollicking, as showcased on his classic signature tune "Rockin' Pneumonia and the Boogie Woogie Flu."

Huey Smith was born in New Orleans on January 26, 1934, and began playing the piano at age 15. At the dawn of the '50s, Smith backed New Orleans guitar legends Earl King and Guitar

Slim, and quickly became a popular session pianist, playing on records by the cream of the New Orleans R&B scene: Smiley Lewis (the classic "I Hear You Knockin'"), Lloyd Price, and Little Richard. During the mid-'50s, Smith began leading his own band, the Clowns, which usually featured popular local blues singer and female impersonator Bobby Marchan on lead vocals. Smith & the Clowns signed with the Ace label and scored a breakout Top Five R&B hit in 1957 with "Rockin' Pneumonia and the Boogie Woogie Flu," which despite becoming a classic rock & roll standard didn't even make the pop Top 40, thanks to reticent white radio programmers. The following year, Smith scored his biggest hit with the double-sided smash "Don't You Just Know It"/"High Blood Pressure," which reached the pop Top Ten and the R&B Top Five. In 1959, Smith cut the original tune "Sea Cruise," and seeking pop radio airplay, Ace had white teenage R&B singer Frankie Ford overdub his own vocal onto Smith's backing track; the result became a nationwide hit.

Smith cut a few novelty numbers in an attempt to duplicate the success of "Rockin' Pneumonia," some even using the same type of illness joke ("Tu-Ber-Cu-Lucas and the Sinus Blues," for example). It didn't work, and Marchan left the Clowns after scoring a solo hit with "There Is Something on Your Mind" in 1960; he was replaced by female singer Gerry Hall and male vocalist Curley Moore. Smith switched briefly to the Imperial label, then returned to Ace for one last chart single in 1962, "Pop Eye." Smith spent part of the '60s recording for Instant and touring not only with the Clowns, but alternate groups the Hueys and the Pitter Pats as well. Unable to return to the charts, he eventually converted to the Jehovah's Witnesses and left the music industry permanently. ---Steve Huey, allmusic.com

A traditionalist who was a staunch member of the Texas country blues movement of the late '40s and early '50s (along with the likes of his cousin Lightnin' Hopkins, Lil' Son Jackson, and Smokey Hogg), guitarist **Frankie Lee Sims** developed a twangy, ringing electric guitar style that was irresistible on fast numbers and stung hard on the downbeat stuff.

Sims picked up a guitar when he was 12 years old. By then, he had left his native New Orleans for Marshall, TX. After World War II ended, he played local dances and clubs around Dallas and crossed paths with T-Bone Walker. Sims cut his first 78s for Herb Rippa's Blue Bonnet Records in 1948 in Dallas, but didn't taste anything resembling regional success until 1953, when his bouncy "Lucy Mae Blues" did well down south.

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The guitarist recorded fairly prolifically for Los Angeles-based Specialty into 1954, then switched to Johnny Vincent's Ace label (and its Vin subsidiary) in 1957 to cut the mighty rockers "Walking with Frankie" and "She Likes to Boogie Real Low," both of which pounded harder than a ballpeen hammer.

Sims claimed to play guitar on King Curtis's 1962 instrumental hit "Soul Twist" for Bobby Robinson's Enjoy label, but that seems unlikely. It is assumed that he recorded for Robinson in late 1960 (the battered contents of three long-lost acetates emerged in 1985 on the British Krazy Kat label).

Sims mostly missed out on the folk-blues revival of the early '60s that his cousin Lightnin' Hopkins cashed in on handily. When he died at age 53 in Dallas of pneumonia, Sims was reportedly in trouble with the law due to a shooting incident and had been dogged by drinking problems. --- Bill Dahl, Rovi

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