

Kansas City Kitty & Georgia Tom - Vocal Duets 1930-1934 (1992)

Wpisany przez bluesever

Poniedziałek, 01 Październik 2018 12:43 - Zmieniony Sobota, 20 Marzec 2021 08:54

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1 –Kansas City Kitty And Georgia Tom You Got That Stuff 2 –Kansas City Kitty And Georgia Tom The Doctor's Blues 3 –Kansas City Kitty And Georgia Tom Do It By Myself 4 –Kansas City Kitty And Georgia Tom Fish House Blues 5 –Kansas City Kitty And Georgia Tom Room Rent Blues 6 –Kansas City Kitty And Georgia Tom Show Me What You Got 7 –Kansas City Kitty And Georgia Tom Killing Floor Blues 8 –Kansas City Kitty And Georgia Tom How Can You Have The Blues? 9 –Kansas City Kitty And Georgia Tom Who's Been Here Since I Been Gone? 10 –Kansas City Kitty And Georgia Tom "Gym's" Too Much For Me 11 –Kansas City Kitty And Georgia Tom When Can I Get It? 12 –Kansas City Kitty And Georgia Tom That Thing's A Mess 13 –Kansas City Kitty And Georgia Tom Root Man Blues 14 –Kansas City Kitty And Georgia Tom Close Made Papa 15 –Kansas City Kitty And Georgia Tom Scronchin' 16 –Kansas City Kitty And Georgia Tom What A Fool I've Been 17 –Kansas City Kitty Christmas Morning Blues 18 –Kansas City Kitty Double Trouble Blues 19 –Kansas City Kitty Leave My Man Alone 20 –Kansas City Kitty Mistreatin' Easy Rider
Kansas City Kitty - vocals Georgia Tom (Thomas A. Dorsey) - piano, vocals Tampa Red - guitar (1,2,16) Eddie Morgan - piano [possibly] (17 - 20) Unknown Artist - kazoo 1. May 13, 1930, Chicago, C-5728-A, Vocalion 1508 2. May 13, 1930, Chicago, C-5729-A, Vocalion 1508 3. circa August 25, 1930, Chicago, C-6112-, Vocalion 1545 4. circa August 25, 1930, Chicago, C-6114-, Vocalion 1545 5. circa August 25, 1930, Chicago, no matrix #, Vocalion 1534 6. circa August 25, 1930, Chicago, no matrix #, Vocalion 1534 7. circa November 1, 1930, Chicago, C-6472-, Vocalion 1565 8. circa November 1, 1930, Chicago, C-6473-, Vocalion 1565 9. circa December 2, 1930, Chicago, C-6829-, Vocalion 1575 10. circa December 2, 1930, Chicago, C-6830-, Vocalion 1575 11. circa December 17, 1930, Chicago, C-6849-A, Vocalion 1642 12. circa December 17, 1930, Chicago, C-6850-A, Vocalion 1642 13. January 5, 1931, Chicago, C-6877-A, Vocalion 1600 14. January 5, 1931, Chicago, C-6878-A, Vocalion 1600 15. January 7, 1931, Chicago, C-6893-, Vocalion 1632 16. January 7, 1931, Chicago, C-6894-, Vocalion 1632 17. November 1, 1934, Chicago, 80958-1, Bluebird B-5726 18. November 1, 1934, Chicago, 80959-1, Bluebird B-5726 19. November 1, 1934, Chicago, 80960-1, Bluebird B-5756 20. November 1, 1934, Chicago, 80961-1, Bluebird B-5756

Truly some of the earliest of blues songs to be waxed and the lyrics will just break you up as

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every sexual innuendo is used here. If you like old blues music this is a good one to have. Not for children. ---RJM Music Man, amazon.com

Kansas City Kitty was a name used by a woman or women who made records with Georgia Tom Dorsey during the early '30s. About 60 years later, Document released a collection of 16 Vocalions recorded in March 1931 and four sides cut for Bluebird in November 1934, on which someone operated a kazoo so skillfully that it sounded at times like a cornet. This stash does not include "Do It Some More" or "Knife Man Blues," which were the last Vocalions released under the name of Kansas City Kitty. During the 1990s the producers at Document often transferred scratchy 78s directly to compact disc with no noise reduction whatsoever. Some of the tracks on this collection carry enough surface noise to replicate the historic 78-rpm playback experience with perhaps more accuracy than some listeners would prefer. As for the music, this is typical of Georgia Tom Dorsey's blues output, which coexisted with the works of his "other self," the legendary gospel composer and performer Thomas A. Dorsey. Note that "Scronchin" refers to a dance that had been celebrated on records in the late '20s by guitarist Tampa Red and reedman Cecil Scott. It would be popularized in the late '30s by Duke Ellington, whose "Skrontch" was covered by Cab Calloway and Fats Waller. The name Kansas City Kitty, which first appeared as the title of a song by Walter Donaldson that was recorded by banjoist Harry Reser's Syncopators in 1929, was subsequently used to title a Hollywood film in 1944. It is believed to have had greater significance in African-American culture through the publication and circulation of *The Kansas City Kitty Dream Book*, which lottery players would consult whenever numbers appeared to them in their dreams. Speculation continues as to the identity of the vocalist or vocalists who recorded under this pseudonym and may have used the fictitious name Jane Lucas as well. While Victoria Spivey has been cited as a possibility, more likely candidates are her sister Addie "Sweet Pease" Spivey and Mozelle Alderson. But nobody knows for sure who it was. ---arwulf arwulf, AllMusic Review

Kansas City Kitty. The blues singer we were looking for is/ was Mozelle Alderson, born Mozelle Fagans, on November 20, 1904, in Bedford, Ohio. Next to nothing is known of her personal life, but what is known is that after she married, she moved to Chicago. She recorded six songs for Black Patti Records (for more relative info on Black Patti records see the July 2017 Blues Blog in the Trivia section) in 1927. She recorded two songs for Brunswick Records, also in 1927 that were released in 1930. While in Chicago she also recorded for the A R C and Vocalion labels. In 1931 she recorded with Big Bill Broonzy and Georgia Tom (Dorsey) , as the Harum Scarums,

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on the Paramount label, at their Grafton, Wisconsin headquarters. If you want more info on Georgia Tom Dorsey, see the December 2014 Blues Question and the January 2015 Blues Trivia sections of the Blues Blog. There are other recordings featuring her, under some of her "performing" names: "Kansas City Kitty" (usually done with Georgia Tom), Hannah May, Thelma Holmes, May Belle Lee, and/or Jane Lucas. She was widowed by 1941 and went on to marry John Slocum in 1943. She passed away on February 15, 1994, in Chicago. ---bluesneoba.org

Georgia Tom. Thomas Dorsey is known as one of the twentieth century's premier composers of gospel music. His best-known works — "Take My Hand, Precious Lord" and "Peace in the Valley" — have become modern standards, known equally well to fans of all genres of American music. His songs have long been favorites in the country music community.

He launched his own recording career in 1928, originally billed as bluesman "Georgia Tom." His risqué "It's Tight Like That" became a major hit record in 1928 and led to more than 60 other blues recordings by him. In addition to Georgia Tom, his many pseudonyms during his blues-performing days included Barrelhouse Tommy, Memphis Jim, Railroad Bill, Smokehouse Charley, and Texas Tommy. He also recorded as a member of the Famous Hokum Boys and in duos with Tampa Red (Hudson Whittaker) and Kansas City Kitty (probably Thelma Holmes).

But throughout his blues career, he also composed religious songs. He formed his Thomas A. Dorsey Gospel Songs Music Publishing Company in 1930. In 1932, he became choral director at the Pilgrim Baptist Church in Chicago, where for the next 40 years he would compose some of the best-loved gospel songs in America. From that point on, he concentrated on gospel music exclusively. He is now regarded as the father of modern gospel songwriting and the writer of two of the genre's greatest standards, "Take My Hand, Precious Lord" and "Peace in the Valley."

He was elected to the Georgia Music Hall of Fame in 1981 and given a Recording Academy Trustees Award in 1992. Thomas A. Dorsey lived to the age of 93. His papers are preserved at Fisk University in Nashville. ---hnashvillesongwritersfoundation.com

download (mp3 @320 kbs):

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