

## Ella Mae Morse - Rocks (2010)

Wpisany przez bluesever  
Niedziela, 10 Luty 2019 15:55 -

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1 Money Honey 2:37 2 Have Mercy Baby 2:15 3 Rock Me All Night Long 2:25 4 Daddy  
Daddy 2:38 5 The House Of Blue Lights 2:52 6 5-10-15 Hours 2:31 7 Teardrops From My  
Eyes 2:55 8 How Can You Leave A Man Like This 2:45 9 Lovey Dovey 2:43 10 Get Off It  
And Go 2:20 11 Okie Boogie 2:14 12 False Hearted Girl 2:15 13 Greyhound 2:20 14  
Jump Back Honey 2:05 15 A Little Further Down The Road A Piece 2:28 16 Bouncin' Ball  
2:29 17 Big Mamou 2:23 18 Forty Cups Of Coffee 2:51 19 Give A Little Time To Your  
Lover 2:05 20 The Blacksmith Blues 3:01 21 Won't You Listen To Me Baby 2:06 22 Okie  
Boogie 2:28 23 Smack Dab In The Middle 2:33 24 Yes, Yes I Do 2:18 25 Razzle Dazzle  
2:45 26 Ain't That A Shame 2:23 27 Piddily Patter Patter 2:08 28 Seventeen 2:19 29  
When Boy Kiss Girl 1:59 30 Give Me Love 2:23 31 Rockin' And Rollin' 2:23 32 Rock And  
Roll Wedding 2:32 33 Cow-Cow Boogie 3:13 34 Mr. Anthony's Blues 2:33 Don  
Anderson Trumpet William Anthens Trombone Harry Babasin Bass Robert "Bob" Bain  
Guitar Danny Bank Sax (Baritone) Les Baxter Leader Victor Bay Violin Henry J. "Heinie"  
Beau Sax (Alto) Walter Benson Trombone Milton Bergart Trombone Gus Bivona Sax  
(Alto) Ivy J. "Jimmy" Bryant Guitar Charles O. Butler Sax (Tenor) George Sylvester "Red"  
Callender Bass Walter P. "Pete" Candoli Trumpet Frank Carlson Drums Bennett Carter Sax  
(Alto) Dave Cavanaugh Leader, Sax (Tenor) Buddy Clark Saxophone Mahlon Clark Clarinet  
Buddy Cole Leader, Piano Joseph G. Joe Comfort Bass Morty Corb Bass John Cyr Drums  
Harold Diner Trombone William V. Douglas Drums Henry Evans Sax (Tenor) Nick Fatool  
Drums Tennessee Ernie Ford Duet, Vocals Morton B. "Morty" Friedman Sax (Tenor) Chuck  
Gentry Sax (Baritone) Louis Gonzales Guitar Bob Goodrich Trumpet Conrad Gozzo  
Trumpet Henry Gruen Sax (Alto) David Grupp Xylophone Chico Guerrero Percussion Joe  
Guerrero Bongos John Hamilton Saxophone Al Harding Sax (Alto), Saxophone Stanley  
Harris Viola Bert Harry Trumpet Roy Harte Drums Alton R. "Al" Hendrickson Guitar Francis  
L. Howard Trombone Clyde L. Hurley Jr. Trumpet Jules Jacob Sax (Tenor) John Kee  
Trumpet Barney Kessel Guitar Harry Klee Flute, Sax (Alto) Emanuel "Mannie" Klein  
Trumpet Joe Knechtel Sax (Alto) Joseph J. Koch Sax (Baritone) Edward "Eddie Kusby"  
Kuczborski Trombone Robert Lawson Sax (Baritone) William Edward "Billy" Liebert Piano  
Ray S. Linn Jr. Trumpet Joe Lippman Leader Jim Lynch Bass Vito N. "Micky" Mangano  
Trumpet J.W. Marshall Guitar Jack W. Marshall Guitar William Martinez Saxophone Murray  
McEachern Trombone Johnny Mercer Duet, Vocals Hubert Meyers "Bumps" Sax (Tenor)  
Ella Mae Morse Duet, Vocals Ted Nash Sax (Tenor) Richard L. Noel Trombone T. "Tom"  
Pederson Trombone Milton W. Raskin Piano Alvino Rey Guitar Nelson Riddle Leader Paul  
Robyn Viola Ted Romersa Sax (Tenor) Edward Rosa Sax (Tenor) James Rowles Piano

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Meyer Rubin Bass Joe Rushton Sax (Baritone) Mischa Russell Violin Babe Russin Sax (Tenor) John Ryan Bass Ray Sherman Piano Shorty Sherock Trumpet Abe Siegel Bass Raymond "Ray" Sims Trombone Lou Singer Drums, Xylophone Charles Singleton Composer Freddie Slack Leader, Piano Eleanor Slatkin Cello Felix Slatkin Violin Paul T. Smith Piano Vernon "Geechie" Smith Trumpet Marshall Sosson Violin Bruce Squires Trombone Phil Stevens Bass Alvin Stoller Drums Cliffie Stone Bass, Leader, Producer Billy Strange Guitar Paul Tanner Trombone George Van Eps Guitar Paul Weirick Leader George Wendt Trumpet Speedy West Guitar (Steel) Fred Whiting Bass Gerald Wiggins Piano Leonidas Raymond "Lee" Young Drums Simon H. "Si" Zenthner Trombone

The first high-profile single-disc compilation of the great Ella Mae Morse since 1992's Capitol Collectors Series -- which itself was the first time her recordings were reissued in years -- Bear Family's 2010 disc Rocks trumps its predecessor by a country mile, offering 34 tracks cut between 1942 and 1957. This is a far greater time span than Capitol Collectors Series, which sampled her ahead-of-their-time sides of the '40s, and it has a distinct focus on her rocking sides, trimming away numbers that might wind up sounding a bit too much like standard big-band fare. Ironically, the sides she cut during rock & roll's '50s heyday sound closer to big band than the wild jump blues she cut in the '40s, but ultimately, such distinctions are little more than talking points because what's here is dynamite, and some of the rockingist blues and jumpingist rock you'll ever hear. ---Stephen Thomas Erlewine, AllMusic Review

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