The World’s Greatest Blues Singer
Supplement to The John Lee Hooker Session Discography
http://www.rhythm-and-blues.info/02_HookerSessionDiscography.pdf

Part II of
the John Lee Hooker Session Discography
- compiled by Claus Röhnisch -
The R&B Pioneers Series: Volume Two (Part II) of twelve
The Great R&B-files Created by Claus Röhnisch: http://www.rhythm-and-blues.info

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The BEST of the CDs featuring Johnnie’s pirate recordings

Check Ultimate CD’s entries in the Session Discography, Part One for more details … and check Singles discography for pseudonyms.

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# HOOKER SINGLES IN DISGUISE

Is the chart below identical to the contents of a future come-to-be 2CDpak of Johnnie’s pseudonym recordings?

![Image of John Lee Hooker](https://images.unsplash.com/photo-1534264584079-97e2b69d51d1?w=600&h=400&fit=crop&crop=entropy&auto=format&q=80)

Aaron ‘Little Sonny’ Willis, Joe Von Battle, John Lee Hooker, Emmet Slay, (Marcel Chauvard looks on) at Joe’s Record Shop, Detroit. Photo by Jacques Demetre, 1959


### Disc One

<table>
<thead>
<tr>
<th>Title</th>
<th>Recorded</th>
<th>Orig. label and cat.no.</th>
<th>Issued</th>
<th>Pseudonym</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 New Boogie Chiller (ed.)</td>
<td>ca Sep 48</td>
<td>Modern 893</td>
<td>12-52</td>
<td>John Lee Hooker</td>
</tr>
<tr>
<td>2 Sally May</td>
<td></td>
<td>Modern 20-627</td>
<td>11-48</td>
<td></td>
</tr>
<tr>
<td>3 “Rocks” (Miss Sadie Mae)</td>
<td>Jun 12-48</td>
<td>Krazy Kat UKLP 200</td>
<td>1950</td>
<td>John Lee Hooker</td>
</tr>
<tr>
<td>4 (Miss Sadie Mae) Curl My Baby’s Hair</td>
<td>mid 1948</td>
<td>Fortune 846</td>
<td>11-58</td>
<td></td>
</tr>
<tr>
<td>5 Black Man Blues</td>
<td>ca Nov 48</td>
<td>King 4283</td>
<td>12-48</td>
<td>Texas Slim</td>
</tr>
<tr>
<td>6 Stomp Boogie</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Helpless Blues</td>
<td></td>
<td>Regent 1001</td>
<td>2-49</td>
<td>Delta John</td>
</tr>
<tr>
<td>8 Goin’ Mad Blues</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Landing Blues</td>
<td></td>
<td>Savoy 5558</td>
<td>3-49</td>
<td>Birmingham Sam</td>
</tr>
<tr>
<td>10 Low Down-Midnite Boogie</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 Shake Your Boogie</td>
<td></td>
<td></td>
<td></td>
<td>John Lee Hooker</td>
</tr>
<tr>
<td>12 Morning Blues (Sittin’ And Thinkin’)</td>
<td>ca Dec 48</td>
<td>Acorn 308</td>
<td>4-49</td>
<td>The Boogie Man</td>
</tr>
<tr>
<td>13 Do The Boogie</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14 Six O’Nine Boogie (609 Boogie)</td>
<td></td>
<td>Chance 1122</td>
<td>6-52</td>
<td>John L. Booker</td>
</tr>
<tr>
<td>15 Road Trouble (In My Father’s House)</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>16 Cotton Pickin’ Boogie</td>
<td>early 1949</td>
<td>orig unissued (a “demo” acetate on Audiowax exists)</td>
<td></td>
<td>John Lee Hooker</td>
</tr>
<tr>
<td>17 Miss Rosie Mae</td>
<td>early 1949</td>
<td>Prize 704</td>
<td>mid 49</td>
<td>Johnny Williams</td>
</tr>
<tr>
<td>18 Highway Blues</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19 Wayne County Ramblin’ Blues</td>
<td>ca Mar 49</td>
<td>Danceland 403</td>
<td>1949</td>
<td>Little Pork Chops</td>
</tr>
<tr>
<td>20 The Numbers</td>
<td>ca Aug 49</td>
<td>King 4315</td>
<td>8-49</td>
<td>Texas Slim</td>
</tr>
<tr>
<td>21 I’m Gonna Kill That Woman</td>
<td></td>
<td>King 4323</td>
<td>10-49</td>
<td></td>
</tr>
<tr>
<td>22 Miss Lorraine</td>
<td>early/mid 49</td>
<td>Chance 1108</td>
<td>11-51</td>
<td>John Lee Hooker</td>
</tr>
<tr>
<td>23 Talkin’ Boogie</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24 I Love To Boogie</td>
<td></td>
<td>Chance 1110</td>
<td>1-52</td>
<td></td>
</tr>
<tr>
<td>25 Graveyard Blues</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26 Slim’s Stomp</td>
<td>ca Sep 49</td>
<td>King 4329</td>
<td>1-50</td>
<td>Texas Slim</td>
</tr>
<tr>
<td>27 Wandering Blues</td>
<td>ca Aug 49</td>
<td>King 4334</td>
<td>2-50</td>
<td></td>
</tr>
<tr>
<td>28 Thinking Blues</td>
<td></td>
<td>King 4377</td>
<td>7-50</td>
<td></td>
</tr>
</tbody>
</table>

Five more “Texas Slim” songs released from the King sessions: from ca 8-49 Devil’s Jump (4319), Nightmare Blues (4323), Don’t Go Baby (4324), and Late Last Night (4386), and from ca 9-49 Heart Trouble Blues (4329) — you will find them all on the Varese-Sarabande CD “I’m A Boogie Man”.

### Disc Two

<table>
<thead>
<tr>
<th>Title</th>
<th>Recorded</th>
<th>Orig. label and cat.no.</th>
<th>Issued</th>
<th>Pseudonym</th>
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</thead>
<tbody>
<tr>
<td>29 Don’t You Remember Me (w-dubbed drums)</td>
<td>ca Mar 50</td>
<td>Federal 12377 (orig King 4366 5-50)</td>
<td>1958</td>
<td>John Lee Hooker</td>
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<tr>
<td>30 Wondering Blues</td>
<td>Oct/Nov 50</td>
<td>Staff 710</td>
<td>11-50</td>
<td>Johnny Williams</td>
</tr>
<tr>
<td>31 House Rent Boogie</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32 Mad Man Blues</td>
<td>early/mid 50</td>
<td>Gone 60/61</td>
<td>1951</td>
<td>John Lee Hooker</td>
</tr>
<tr>
<td>33 Boogie Not (Hey Boogie)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34 Moaning Blues (Moaning And Stomping Blues)</td>
<td>ca Aug 49</td>
<td>King 4504 (orig King 4377 7-50)</td>
<td>12-51</td>
<td>John Lee Cooker</td>
</tr>
<tr>
<td>35 Questionnaire Blues</td>
<td>ca Mar 51</td>
<td>Gotham 509</td>
<td>3-51</td>
<td>Johnny Williams</td>
</tr>
<tr>
<td>36 Real Gone Gal</td>
<td></td>
<td></td>
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<tr>
<td>37 Little Boy Blue</td>
<td></td>
<td>Gotham 513</td>
<td>1951</td>
<td></td>
</tr>
<tr>
<td>38 My Daddy Was A Jockey</td>
<td>Apr 26-51</td>
<td>Chess 1467</td>
<td>8-51</td>
<td>John Lee Hooker</td>
</tr>
<tr>
<td>39 Ramblin’ By Myself</td>
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<td></td>
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<tr>
<td>40 Leave My Wife Alone</td>
<td></td>
<td>Chess 1482</td>
<td>10-51</td>
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<tr>
<td>41 Ground Hog Blues</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>42 Louise</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43 Youn Bound</td>
<td>ca 1951</td>
<td>Staff 718</td>
<td>1951</td>
<td>Johnny Williams</td>
</tr>
<tr>
<td>44 Bumble Bee Blues</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>45 Sunnyland Blues</td>
<td></td>
<td>Staff 711</td>
<td></td>
<td></td>
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<tr>
<td>46 Bull Headed Woman</td>
<td></td>
<td>Staff 711</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47 Catfish</td>
<td></td>
<td>Gotham 515</td>
<td>3-52</td>
<td>John Lee</td>
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<tr>
<td>48 Mean Old Train</td>
<td></td>
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<td></td>
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<tr>
<td>49 Blue Monday (I Ain’t Got Nobody)</td>
<td>Jul 53</td>
<td>Rockin’ 524</td>
<td>1953</td>
<td>John Lee Hooker</td>
</tr>
<tr>
<td>50 Lovin’ Guitar Man (Guitar Lovin’ Man)</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>51 Pouring Down Rain (Wobblin’ Baby)</td>
<td></td>
<td>Rockin’ 525</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52 Stuttering Blues</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>53 I’m A Boogie Man</td>
<td>Sep 53</td>
<td>DeLuxe 6009</td>
<td>10-53</td>
<td>Johnny Lee</td>
</tr>
<tr>
<td>54 I Came To See You Baby</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>55 No More Doggin’</td>
<td>ca May 55</td>
<td>JVB 30</td>
<td>5-55</td>
<td>John Lee Hooker</td>
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<tr>
<td>56 Boogie Rambler</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57 609 Boogie</td>
<td>ca 1954</td>
<td>Fortune 846</td>
<td>11-58</td>
<td>John Lee Hooker</td>
</tr>
</tbody>
</table>

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83 The World’s Greatest Blues Singer

The LP/CD was issued on several more “odd” and not-so-odd labels.

Back cover liner notes to the original “I’m John Lee Hooker” LP of 1959 (which says Hooker was 36 in 1959). Well - he sure looked much younger than 46 in the promo photo above (which was also shown at the back cover of the LP). After all, T-Bone Walker had called him “The Kid” already in 1949.
His Greatest / Most Famous Hit

Recorded in Chicago late 1961 (ca December)
with Joe Edward Hunter, pno; Hank Cosby, tensax; Andrew "Mike" Terry, barsax;
Larry Veeder, git; James Jamerson, bs; Benny Benjamin, dms. Prob Calvin Carter, producer.

Issued in April, 1962 with flip "Drug Store Woman"; both featured on the album "Burnin" released early 1962.

The World’s Greatest Blues Singer
You can’t live without ‘em! - CDs - Is this the top 25+? *part one

“Hooker” and “King of the Boogie” (compilations)
Shout! Factory 826663-10198 (4CD – 2008) [only 38 of the 100 tracks also on “Hooker”]

“The Best of Friends” (compilation)
Shout! Factory 826663-10198 (4CD – 2006/2011) [including most of the tracks of “The Best of Friends”] (only 38 of the 100 tracks also on “Hooker”)

“Travelin’” (album)
Charly SNAP 146 CD (2006) (a March 1965 session, plus bonus tracks)

“Blues Immortal” (compilation)

“Testament” (compilation)
Charly SNAJ 705 CD (2001) (essentially recordings from his Vee-Jay sessions 1955-1964)

“The Best of 1965 to 1974” (compilation)
MCA MCD 10539 (1987) (covering Impulse, Chess, BluesWay and ABC recordings)

“Live at the Cafe au Go-Go” (album)
MCA Universal MCD 11587 (1996/2006) (his first great BluesWay with "Live at Soledad Prison" as bonus)
You can’t live without ‘em! - CDs - Is this the top 25+? *part two

“Burnin’” (album)
Charly CDGR 298 / SNAP 041 (2003/2008)
(e.g. late 1961 “Boom Boom” LP plus bonus)

“The Complete 50’s Chess Recordings”: (compilation)
Universal MCD 09391 (2CD 1998)
(both of his two first Chess LPs, Fortune recordings and more)

“The Legendary Modern Recordings” (compilation)
(Ace CDCHD 315 (1993)
(with classic Modern recordings 1948-1953)

“Don’t Turn Me From Your Door” (compilation/album)
Atco 82365 (1992)
(all of Henry Stone’s productions of 1953 and four tracks from 1961)

“Alternative Boogie – Early Studio Recordings”
(compilation) Ace CDC 10157 (1996)
(Bernie Besman recordings 1948–1952 plus California 1961)

“That’s My Story/The Folk Blues of” (albums)
Ace CDC 10158 (1996)
(The first two Riverside LPs of 1959 and 1960, “The Country Blues of” with four lesser tracks and the full “That’s My Story”)
You can’t live without ‘em! - CDs - Is this the top 25+? *part three

“Free Beer And Chicken” (album)  
Real Gone BUCCD123 (1991/2008)  
(the final ABC LP of 1974)

“The Complete Chess Folk Blues Sessions”  
(albums) MCA MCD-18335 (1991/996)  
two albums on one CD: The Real Folk Blues and More Real Folk Blues

“Early Years – The Classic Savoy Sessions”  
(compilation & album) MetroDoubles METRDCD532  
(2CD 2004)  
(Elmer Barbee “pirate” recordings from 1948-1949, plus the 1961 session)

“I’m A Boogie Man” (compilation/album)  
(featuring all Texas Slim recordings plus DeLuxe bonus)

“Half A Stranger” (compilation)  
Mainstream MDCCD-903 (1991)  
(unedited masters from Modern 1948-1955 incl an alternate ‘I’m In The Mood’)

“Everybody’s Blues” (compilation)  
Ace CDCHD 421 (1992)  
(Farrell Biberman’s Besman sessions of 1953-1956)

“Graveyard Blues”  
(compilation, Ace CDCHD 431 (1992)  
(1948-1951 Besman recordings originally on Specialty LPs)

“Blues Brother – 24 Vintage Sensation Recordings 1946-1951”  
(compilation, Ace CDCHD 431 (1992)  
(24 classic Besman recordings, mostly not from Modern)
You can’t live without ‘em! - CDs - Is this the top 25+? *part four

“That’s Where It’s At!” (album)
Soul CDG 044 (1960) (ten Henry Stone recordings of 1961)

“It Serves You Right To Suffer’ (album)
Universal MKAD 12055 (1999/2008)
It’s very first ABC album recorded for Impulse November, 1960.

“The Boogie Man” or “Motor City Blues Master”
(compilation) Properbox 111 (4CD 2001) or Properbox 163 (CD 2011)
great stuff with lots of early “great” singles and Beauman tracks 1948 up to 1955.

“The Modern, Chess & VeeJay Singles Collection 1949-62” (compilation)
Acrobat ABQCD1703 (4CD 2016)
(101 tracks from all 50 singles for the three labels, from 1948 up to 1962)

“I’m John Lee Hooker” (compilation/album)
Charly SNAP 130 (2003/2008)
Johnny’s very first Vee-Jay album with bonus tracks

“The Folk Lore of John Lee Hooker”
(compilation/album)
Charly CDGR 303 / SNAP 073 (2003/2008)
with bonus tracks

“The Complete John Lee Hooker Discography – Part II
from The Great R&B files Created by Claus Röhnisch: http://www.rhythm-and-blues.info

89 The World’s Greatest Blues Singer
...and if you have ‘em – Get These CDs Too!

RPM/Shout 208 (1964 Vee-Jay and British recordings), BGO 122 with “Want Ad Blues” as bonus (also reissued on MCA MCAD-10760 with three unissued tracks recorded at the “If You Miss ‘Im…I Got ‘Im” session with Earl Hooker in 1969); Vee-Jay VJS 81066 (reissue of 1991 also on COL 7103)

Ace 530 (w bonus tracks) and 799, MCAD22136. Blue 49212 (w bonus tracks), Magic 3930232 (w bonus tracks)

Eagle 20023, Charly 542 (w bonus tracks), Demon 154, Eagle 20024

Krazy Kat 05, Collectables COL 7104 “In Person” (2001), Collectables 5151 (2000), Charly 176 “Rare”, and Blue 49342.

Try to find “The Vee-Jay Years” 6CD-set and the DIG “book” 4CD-set on (both on Charly)

… and check “Ultimate CDs” in discography section for details of the above!

Center: three long-time serving members of the Coast To Coast Blues Band: Melvyn Deacon Jones, and guitarists Rich Kirch and Luther Tucker.

---

THE BEST OF THE “ROSEBUD” YEARS

<table>
<thead>
<tr>
<th>Year</th>
<th>Album Title</th>
<th>Featured Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1980/82</td>
<td>Jealous</td>
<td>with Michael Osborn and Deacon Jones</td>
</tr>
<tr>
<td>1986</td>
<td>We’ll Meet Again</td>
<td>with Bruce Kaphan and Deacon Jones</td>
</tr>
<tr>
<td>1987</td>
<td>Baby Lee</td>
<td>with Robert Cray</td>
</tr>
<tr>
<td>1988</td>
<td>The Healer</td>
<td>with Carlos Santana</td>
</tr>
<tr>
<td>1988</td>
<td>I’m In The Mood</td>
<td>with Bonnie Raitt and Roy Rogers</td>
</tr>
<tr>
<td>1989</td>
<td>Red House</td>
<td>with Booker T. Jones and Randy California</td>
</tr>
<tr>
<td>1990</td>
<td>Bottle Up And Go</td>
<td>with John Hammond</td>
</tr>
<tr>
<td>1991</td>
<td>Mr. Lucky</td>
<td>with Robert Cray</td>
</tr>
<tr>
<td>1991</td>
<td>This Is Hip</td>
<td>with Ry Cooder and Johnnie Johnson</td>
</tr>
<tr>
<td>1991</td>
<td>Up And Down</td>
<td>with Warren Haynes and Johnnie Johnson</td>
</tr>
<tr>
<td>1991</td>
<td>Same Old Blues Again</td>
<td>with Robert Cray</td>
</tr>
<tr>
<td>1991/93</td>
<td>Loving People</td>
<td>with Zakiya Hooker (remix on “Face to Face”)</td>
</tr>
<tr>
<td>1993</td>
<td>You Shook Me</td>
<td>with B. B. King</td>
</tr>
<tr>
<td>1994</td>
<td>Kiddio</td>
<td>with Charles Brown</td>
</tr>
<tr>
<td>1996</td>
<td>Don’t Look Back</td>
<td>with Van Morrison</td>
</tr>
<tr>
<td>1998</td>
<td>Boogie Chillen’</td>
<td>with Eric Clapton</td>
</tr>
</tbody>
</table>
Really Rare!

"The Boogie Man" on 4-set CD "book"
Charly DIG 5 (UK 1994) with a total of 80 tracks
covering 1948-1966 (excluding Modern,
but including most of his early "pirate" singles
and lots of rare studio - and live - recordings).
Deleted from catalogue today.

Left: Hooker's road (and recording)
Coast To Coast Blues Band (here in ca.1970) with
f.l. Geno (aka Gino) Skaggs, Luther Tucker, car-driver &
band-leader (drummer) Ken Swank, and far right
Freddy Roulette. On top of car: unknown
with poss Paul Wood ... and is it Robert Hooker?
Photo ctsy Geno Skaggs (bassguitar).
Below: the German Brunswick single.

Three US "reissue" LPs from the Vee-Jay catalog
on Everest Records Archive of Folk and Jazz Music

Everest FS-222 John Lee Hooker, 1968
Little Wheel / I'm In The Mood / Hobo Blues / Crawling King Snake / Blues Before Sunrise //
Want Ad Blues / My First Wife Left Me / Wednesday Evening Blues / Maudie / Time Is Marching

Everest FS-347 Hooked On The Blues, 1979
Boogie Chillun / Tupelo / Whiskey And Wimmen / I Love Ya Honey / Every Night //
Frisco / Take A Look At Yourself / She Shot Me Down / No One Told Me / Mighty Fire

Old Time Shimmy / I Wanna Walk / Canal Street Blues / Run On / I'm A Stranger //
Solid Sender / Sunny Land / Goin' To California / I Can't Believe / I'll Know Tonight

John Lee Hooker in his early prime 1959 (… and the editor "in his prime" 2009)
ENCORE: Hooker’s Very First LPs (1959-1961)

1959  Vee-Jay, Riverside, Chess

1960  Crown, Riverside, Vee-Jay

1961  King (late 1960), Chess, Vee-Jay, Crown
The Complete John Lee Hooker Discography – Part II
from The Great R&B-Files Created by Claus Röhnisch: http://www.rhythm-and-blues.info

Hooker’s first albums reissued on public domain CDs.
Great Soul Jam & Hoodoo CDs featuring early LPs – only Crown’s “The Blues” is missing.

“The Country Blues of,” and “Burning Hell” (2015): “The Galaxy LP” and “The Big Soul of,.” (2016) reissued on Soul Jam (all four with “random” bonus tracks). Please note that the discographical information on Galaxy is incorrect, the LP was recorded in Los Angeles on March 1, 1961.

Above three CDs with 2 original LPs each – on Soul Jam issued 2012-2014. “Don’t You Remember Me” only appears in the Crown version (not the differing King) on “Sings The Blues plus Sings Blues”. Below: The latest on Hoodoo (same series as above) issued 2014-2015. All CDs have nice inlay booklets with fine Gary Blalock presentations, original liner notes, and great memorabilia. Further CDs covering “The Blues” (Crown), “The Best of John Lee Hooker” (Vee-Jay), and Crown’s “The Great John Lee Hooker” would complete Hooker’s LPs up to early 1963.

John Lee Hooker was the blues personified. The potency of his music, the longevity of his career and his relentless drive elevated the Delta blues to electrifying new altitudes. Late in life, he enjoyed four Grammy awards, a star on the Hollywood Walk of Fame, appearances at Madison Square Garden, an album that sold more than a million copies (1989’s “The Healer”) and induction to the Rock & Roll Hall of Fame. This disc reveals Hooker’s innate power in all its high-voltage, soulful glory. These twenty-six classic recordings from the late 1940s and early ’50s ably demonstrate the majestic artistry which kept him at the blues forefront for the next five decades. This is stuff that profoundly altered the course of popular music, anticipated rock & roll and inspired generations of guitarists to reach out for a chance at conjuring one small shred of the almost mystical, downright hypnotic and profoundly compelling blues truths that came so easily to John Lee Hooker (Jonny Whiteside, from liner notes Southern Routes 26-track CD SR-2505).
...and his last original ones: Hooker’s Revival 1986 - 1998

The albums below were issued from 1986 on: the first on Pausa (later reissued on Pointblank), the second – the famous “The Healer” on Chameleon – in Britain Silvertone (later reissued on Mobile Fidelity – and others), followed by the six Virgin/Pointblank albums (still Silvertone in Britain), finishing with the great compilation “The Best Of Friends” of 1998 (most of them reissued on Shout!Factory with bonus tracks). The last CD from 2003 – issued on Eagle. After that issue Shout!Factory took care of Hooker’s legal album issues via reissues of Pointblank, Virgin and Vee-Jay recordings – plus the great 4CD-Box “Hooker” with initiative from the John Lee Hooker Estate.


THE BEST OF 1965 to 1974 - issued on MCA in 1992 and 1999
No food on my table.
and no shoes to go on my feet.
No food on my table.
and no shoes to go on my feet.
My children cry for mercy,
They ain’t got no place to call their own.
Hard times, hard times,
hard times seem like a jealous thing.
Hard times, hard times.
Hard times seem like a jealous thing.
If someone don’t help me,
and I just can’t be around free much long.
No shoes on my feet,
and no food go on my table.
Oh no, it’s too sad,
(my) children cry for bread.
The Complete John Lee Hooker Discography – Part II

from The Great R&B Files Created by Claus Röhnisch: http://www.rhythm-and-blues.info

The passion and power of John Lee Hooker are so direct and unblunted that they can stagger listeners who hear him for the first time. A few months ago, I was medical advisor for a CBS TV talk show. Arriving to have Hooker included in the cast, I brought some of his records for the producer to hear. After listening to less than a minute of one of John Lee’s “talking blues”—the song about the bluesman in Tupelo, Mississippi—the producer hired Hooker and expressed admiration that a talent of such elemental force was not better known to a wider audience.

Actually, of course, the major blues singers—from Ma Rainey on—have never had a mass American audience although they certainly enjoyed large popularity among Negro listeners and a few dedicated collectors of all kinds of background. In the past few years, as rhythm and blues have more and more influenced pop music, the audience has usually been rather small and limited by taste. But as the blues singers have become more widely known as a result of this change in musical trends, the public’s interest has increased.

Even in jazz, however, knowledge about the blues past and present is not as oriented or detailed as it should be. Only the smaller jazz magazines run consistent coverage of blues, performers (and I do not mean Joe Williams) and discography on the subject, which in Europe, has largely been confined to American jazz magazines. Thus, jazz has not had an American magazine; but the French monthly Jazz-Hot.

The travelers met John Lee Hooker in a Detroit. They had been aware of his work, and were deeply impressed by the fact that he, Lament wrote, Hooker “is one of the most primitive (from a musical point of view) and, I would say, one of the most American of blues singers.” American blues expert Chris Strachwitz made a corollary point in The Jazz Review, pointing out that “John Lee Hooker habitually means the blues in a manner reminiscent of some on of the recordings made last year by Alan Lomax in Southern prisons.” John Lee Hooker is today only in his middle fifties. I say only because his style is a truly archaic one, and it has changed very little since he first began recording about ten years ago.

Born on a farm near Clarkdale, Mississippi, he became a wanderer at 17, working at a number of jobs and always playing the blues. Since raising himself in Detroit, he has had considerable recording success in the singles field, most notably for Vee-Jay. In the past year, or so, his audience has expanded to include more and more aficionados of jazz and folk music. Hooker is not analytic about his music except to say: “Any way you take them, the blues are sure not dying. They’re a steady reel, but you can’t study them to sing them. You got to study up on people. I can be lying on the bed and something will come to mind of what I’ve seen. I’ll get up, get my guitar, and I’ll make a blues telling what I feel. The blues are what you know?”

These are some of the things John Lee Hooker has seen.

NO SHOES illustrates the starkness of Hooker’s lyrics. Not at all startling in the originality of their imagery; his words, however, are unmistakably blunt and powerful. Furthermore, as with his uniquely expressive urgency, they take on connotations that can become fiercely ominous. As Dick Wessner wrote in The Jazz Review: “When singing slow blues tunes a variety of emotions and moods with a seriousness that is sung aloud by contemporary blues singers.”

I WANNA WALK underlines another quality of Hooker—the capacity to express imperceptible diminution. This more than a love song. It’s a birdie cry, and there’s no room left by Hooker for any song that he’ll carry away his god.

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TESTAMENT - Charly SNAJ 705 CD

In September 2001 Charly (of UK) issued “Testament” – a 3-CD-set comprising the best of the Vee-Jay years. The CD is hard to find today – out of catalogue.
FREE BEER AND CHICKEN

Hooker’s last ABC album: “Free Beer and Chicken”
(his “Funky Soul” LP)
ABC ABCD-838 (LP), 1974
Beat Goes On BGOCD 123 (CD), 1991 and 2006
Complete session details, compiled by the album’s producer Ed Michel.

MAKE IT FUNKY
JOHN LEE HOOKER, vocal and guitar; GREG ADAMS, trumpet; MIC GILLETTE, trumpet and trombone; EMILIO CASTILLO and LENNY PICKETT, tenor saxophone; STEVE KUPKA, baritone saxophone [NOTE: this was the TOWER OF POWER horn section—Ed]; ROBERT HOOKER, Fender Rhodes electric piano; CHARLIE GRIMES and WA-WA WATSON [Melvin Ragin], guitar; CLIFFORD COULTER, Fender bass; KEN SWANK, drums; KENNETH NASH, barafon, conga drum, and griot bells.
Recorded May 23, 1974, at The Record Plant, Sausalito.

SITTING ON TOP OF THE WORLD
JOHN LEE HOOKER, vocal and guitar; MICHAEL WHITE, electric violin; PETER BERG, coconut banjo; FATZ WESS, tom-tom and Moog synthesizers; KENNETH NASH, kalimba (thumb piano), balafon, Chinese hand cymbals, Ganqouk bell, and shaker
Recorded May 22, 1974, at The Record Plant, Sausalito.

YOU’LL NEVER WANT TO DO IF YOU DON’T WANT TO COFFEE (A Fortuitous Concatenation of Events)
a. I KNOW HOW TO ROCK
JOHN LEE HOOKER, vocal and guitar; MICHAEL WHITE, electric violin; ROBERT HOOKER, piano; CHARLIE GRIMES and JIM THORSON, guitar; SKIP OLSON, Fender bass; KEN SWANK, drums.
Recorded May 22, 1974, at The Record Plant, Sausalito.
b. NOTHIN’ BUT THE BEST
JOHN LEE HOOKER, vocal and guitar; GREG ADAMS, trumpet; MIC GILLETTE, trumpet and trombone; EMILIO CASTILLO and LENNY PICKETT, tenor saxophone; STEVE KUPKA, baritone saxophone; ROBERT HOOKER, Hammond organ; CHARLIE GRIMES and LUTHER TUCKER, guitar; SKIP OLSON, Fender Bass; KEN SWANK, drums.
Recorded May 23, 1974, at The Record Plant, Sausalito.
c. THE SCRAP
JOE COCKER, vocal; CLIFFORD COULTER, Fender Rhodes electric piano and Hohner Clavinet; HOLLYWOOD FATS and WA-WA WATSON, guitar; SKIP OLSON, Fender bass; KEN SWANK, drums.
Recorded May 15, 1974, at The Record Plant, Sausalito.
d. SALLY MAE
JOHN LEE HOOKER, vocal and guitar; GREG ADAMS, trumpet; MIC GILLETTE, trumpet and trombone; EMILIO CASTILLO and LENNY PICKETT, tenor saxophone; STEVE KUPKA, baritone saxophone; ROBERT HOOKER, Fender Rhodes electric piano; BOYD ALBRITTON, slide guitar; JIM CAROOMPAS, guitar; SKIP OLSON, bass; KEN SWANK, drums.
Recorded May 24, 1974, at The Record Plant, Sausalito.

FIVE YEARS YEARS
JOHN LEE HOOKER, vocal and guitar; JOE COCKER, vocal and tambourine; SAM RIVERS, flute; CLIFFORD COULTER, piano and Hohner Clavinet; HOLLYWOOD FATS, guitar; SKIP OLSON, Fender bass; KEN SWANK, drums; RON BECK, bass drum.
Recorded May 23, 1974, at The Record Plant, Sausalito.

ONE BOURBON, ONE SCOTCH, ONE BEER
JOHN LEE HOOKER, vocal and guitar; CLIFFORD COULTER, Hohner Clavinet, Moog synthesizer, and Fender basses; HOLLYWOOD FATS and WA-WA WATSON, guitar; RON BECK, drums; KEN SWANK, bass drum; JOE COCKER, tambourine.
Recorded May 14, 1974, at The Record Plant, Sausalito.

HOMEWORK
JOHN LEE HOOKER, vocal and guitar; CLIFFORD COULTER, Moog and Arp synthesizers and Fender bass; HOWARD ROBERTS and WA-WA WATSON, guitar; RON BECK, drums. Arranged by WA-WA WATSON.
Recorded May 14, 1974, at The Record Plant, Sausalito.

BLUEBIRD
JOHN LEE HOOKER, vocal and guitar; GREG ADAMS, trumpet; MIC GILLETTE, trumpet and trombone; EMILIO CASTILLO and LENNY PICKETT, tenor saxophone; STEVE KUPKA, baritone saxophone; CLIFFORD COULTER, Hohner Clavinet, Fender Rhodes electric piano, and Moog bass; HOLLYWOOD FATS and JIM KAHN, guitar; KEN SWANK, drums.
Recorded May 15, 1974, at The Village Recorder, Los Angeles.

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Kent LP KST 559 ”stereo” repack of the original Crown LP ”The Blues”; and the re-issue on United US 7769

Hooker’s recordings for Besman and Modern 1948-1955 is a mystery concerning who actually owns the masters. Ace has the Modern “rights” in the UK, and Virgin in the US - but who is actually owning the masters? Bernie Besman licenced most of his recordings up to late 1952 (when he left for California), but also issued some on his own, Detroit label Sensation. From late 1952 Besman’s old (but still very young) engineer Joe Siracuse took over the producer’s role. Besman returned producer again in California in 1961 and served us the first Galaxy LP. In the 1970s Besman was the originator of the many alternate (and old Sensation) masters issued on Specialty (not the 1954 recordings – they were done directly for Specialty), and on United Artists and Greene Bottle LPs. Finally – in the 1990s Siracuse was really active again. This resulted in three albums on DCC, Mainstream and later Audio Fidelity (Besman seems to have been involved in the first of these). Meanwhile Ace in UK (who in later years got the Specialty rights through Fantasy in US) – and Virgin in US issued CDs with old Modern material.

About the alternate versions of the original Besman productions one can presume Modern never got any “rights”, but several Modern and Crown issues later appeared on Besman/Siracuse productions. We will probably never be totally sure of how things turned out about the rights to the masters - Besman and Siracuse definitely did not “hand over” all “alternates” - they even “reclaimed” and reissued several of the original Modern masters – and Siracuse was still engineer and even co-producer of the 1954-1955 Modern singles. (imaged below: ”The Blues” and its United reissues, plus a European reissue on America)
The Complete John Lee Hooker Discography – Part II

from The Great R&B-files Created by Claus Röhnisch: http://www.rhythm-and-blues.info

103 The World's Greatest Blues Singer
SIXTIES’ (and some early 1970s) SINGLES GALLERY (part one)
SIXTIES’ (and some early 1970s) SINGLES GALLERY (part two)
RARE - and some not so… - SINGLES GALLERY (mostly from http://www.45cat.com/)

1952, 1956, 1958


1963, 1950, 1958


106   The World’s Greatest Blues Singer
The Complete John Lee Hooker Discography – Part II
from The Great R&B files Created by Claus Röhnisch: http://www.rhythm-and-blues.info

Inserted below: King KLP-727 - the 1988 re-issue.
Rarities...
...Memorabilia
A European Albums Gallery (part one) - Most label shots cby Scot A. Pell – jlhvinyl.com

(y and some from discogs.com)

The World’s Greatest Blues Singer
Jasmine (UK) issue, and three nice Italian Joker albums featuring Vee-Jay tracks, plus a Joy LP of 1968.

Another British Joy issue 1970 (originally VJLP 1049), Xtra LP 114 (1971 – a British version of the Verve-Folkways LP), plus Stateside and Probe versions of the BluesWay album, and yet another Joy LP.

UK Riverside reissue of “That’s My Story”, the first Chess LP on Marble Arch, two Chess compilations on Roots, and a German TimeWind Vee-Jay compilation.

A German Tomato 1-LP version of “The Cream”, the British “That’s My Story” on Ace, “Bustin’” on French Vogue (American Everest had issued three Vee-Jay compilations in the late 1970s and early 1980s); last: a British version on London/Atlantic of the Atco LP.

“Moanin and Stompin’ Blues” on German Bellaphon BID 8021, “More Real Folk Blues” (actually the first original “The Real Folk Blues”) on Chess International (Holland), another European version of “…And Seven Nights” on New World, one Vee-Jay compilation (not Modern) on Italian Joke, and the back-cover of “The Healer” on British Silvertone.
Two CDs, 46 tracks, 140 mins, essential. The first in what promises to be an extensive and invaluable series featuring all the recordings by one of the all time great blues singers, in chronological order. This double set features 46 tracks recorded between June 1948 and February 1949 (ed. note: in fact it was recorded in 1948). The tracks include Hooker introducing himself, including his #1 R&B hit Boogie Chillin' and a whole lot more. Of these incredible tracks only 13 were originally issued on LPs, the rest have finally been issued on seven CDs over the years and were reissued on various LPs. Although all these tracks have been reissued on LP some are making their first appearance on CD and having them all together in chronological order is invaluable. For sure, no other blues artist can match John Hooker at his best and the recordings here feature him at his best with his foot pounding, his guitar rumbling relentlessly and his voice full of overwhelming and, at times, threatening, emotion. His repertoire was amazing - effortlessly shifting between traditional elements he no doubt picked up when he was growing up in Mississippi to the rigors of urban life. And luckily for us he would record for anyone who could come up with some money and the range of his repertoire meant that he never repeated himself, even when he sang the same song - the two alternate takes of Boogie Chillin' are so different that they are given different titles. The recordings here were primarily recorded for his early manager Eimer Barbee (e. note: who sold Hooker's masters to different labels using pseudonyms including Birmingham Sam, Alabama Slim and Texas Slim), Detroit entrepreneur Joe Von Battle (ed. note: probably most of the Texas Slim recordings and a record distributor named Benman, who recorded him for Modern. Except for a few cuts with some bizarre piano playing the rest is all Hooker along with his guitar. Sound quality is generally excellent and there are informative notes by Neil Slaven. I'm looking forward to the next half a dozen volumes in this series! (Frank Scott)
Tracks in alphabetical order:
Alberta Black Man Blues/Boogie Aah/Boogie Chillin'/Boogie Woogie/Christmas Time Blues/Crawling King Snake/Crazy Bout That Woman/Do The Boogie Down So Long Drifting From Door To Door Gone/ Home Blues/Goar Blues/Good Givin'/Grisen'/Gruesome Blues/H Dynasty Housing/ Home To Me/How Long/How Long Blues/I'm Gonna Kill That Woman/I'm Lonely/I'm Not Gonna Stand Anybody's Hurtin'/I'm Shoutin'/I'm Taking All My Happiness/ I'm Worth It/I'm Your Baby/Just To Be Near You/Just To Remember/Just To Think Of You/Just To Think Of You/Just To Think Of You/Looking For Romance/Louise/Me And Met Anybody/My Baby/My Carolina Blues/My Honey/My Mind/My Precious/My Secret/My Sweetheart/My Woman/No Money On My Mind/No One Blues/No Time For You/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No Woman/No 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Body & Soul BS 2500  The Complete John Lee Hooker, Vol. 5 Detroit 1951-53
Issued in January, 2004. The long awaited fifth volume in this series (again 46 tracks) presenting the complete recordings in chronological order of one of the greatest of all bluesmen. Two CDs covering John Lee's recordings from early 1952 to late 1953 (only the first track featuring Eddie Burns is from 1951). Both tracks as well as tracks with Eddie Kirkland, Bernie Besman, Johnny Hooks and others. (Frank Scott - slightly edited). This issue covers the period right after the success of "I'm In The Mood" starting with some lesser known late Bosman tracks and covering the second Chess session plus the very first Joe Bihari produced Detroit recordings of 1952 and 1953, and the very last Bosman recordings of "It's My Own Fault" and "Blues For Big Town" (issued to Fortune and later to Chess). There are also a couple of interesting Joe Von Battle recordings – one version of Hooker's 'signature' "Boogie Rambler," probably recorded in 1956, not 1953 as listed, and his JVB rendition of Roscoe Gordon's "No More Doggin'". The set ends with two very fine lesser-known Modern tracks of early 1953. (Claus Röhnisch)

Tracks in order of appearance:

Disc 2: It Hurts Me So, I Got Eyes For You, Key To The Highway, I Got This Key, Bluebird Blues, It's Time For Lovin', To Be Done, That's All Right, It's Been A Long Time Baby, Ride 'Em I Die, I Tried Hard, Rock House Boogie, So Stimrin' And Ramrin', Let's Talk It Over, Cool Little Car, Lookin' For A Woman, It's My Own Fault, Jake Bug, Buges For Big Town, Woman And Money, Boogie Ramblers, No More Doggin', Love Money Can't Buy, Please Take Me Back.

Body & Soul BS 2653  The Complete John Lee Hooker, Vol. 6 Detroit-Miami 1953-54
Issued on January 31, 2005. The sixth volume in this series includes all of the last Hooker Detroit recordings (45 tracks - the four Fortune recordings of ca 1954 are not included). Many of these songs rare and of high quality - most with a full combo. Get It It is the best of all six volumes in my opinion. Different moods all the way and includes around ten completely different sessions; and Hooker has turned into a mature blues professional. The Specialty recording of "I Do Like I Please" you'll find for the first time on CD. The CDs include the two Henry Stone instrumentals, probably recorded in 1961 - "Hook's Blues" and "Sleepy Blues" (titled "I Ain't Got Nobody" and "Misbelieving Baby" on Atco). The CD set lists the ten Henry Stone DeLuxe tracks as recorded in Miami. The original "Boogie Chiller" appears instead of the listed "Shake Holler And Run" by mistake (in early pressings). When you've got all these six volumes you have all (except for a very few) recordings Hooker has done up to October 1956. The last Modern recordings probably recorded in 1955 and Hooker made no more - except the Fortune tracks – issued in the '60s (before his contract with Vee-Jay). Well - here you have an almost complete catalog except for the "unknown" tracks of the recently issued "The Unknown" / "Jack O' Diamonds" CD of private 1951 recordings - originally thought to be recorded in 1948. (Claus Röhnisch)

Of what I think of as the Four Seasons of John Lee Hooker (the "Firecracker" period: his sojourn at Vee-Jay="Free Beer & Endless Boogie" and his last flowering as "Mr. Lucky"). I lean towards this one as my favorite and Body & Soul have done me and those of a similar inclination proud...! (Keith Briggs, "Blues & Rhythm" magazine).

Tracks in order of appearance:

Disc Two: Baby, You Ain't No Good, Baby I'm Gonna Miss You, Shake Holler And Run, Taxi Driver, I'm Ready, I Need Love So Bad, Hey And Squeeze, I Love You Baby, The Cinderella, I'm Mad, Everybody's Blues, Anybody's Blues, Boogie Rambler, Looked Up In Jail, I Keep The Blues, I Been Done So Wrong, No More Doggin', I Do Like I Please, Don't Trust Nobody, Nothin' But Trouble, I Need Love So Bad, Oohs & Ahhs, It's So Sorryful, I See You When You're Weak.

The CD covers the Complete Jlh Chicago recordings 1955-1958 in chronological order (the alternates of tracks 5 and 14 not included - they can be found on several Charly issues - and on the Boogie Chiller LD). Very interesting chronology album directly on the resurrected Vee-Jay label, with all of Hooker's recordings from "Unfriendly Woman" in 1955 to "You've Taken My Woman" in 1958 plus the never-before-issued 58-928 "Mama You Got A Daughter" (from the last 1958 session with rhythm accomp., 197 tracks! Most missing are the alternate takes of "I'm So Worried Baby" and "I See You When You're Weak". Fine liner notes by Billy Vera, who supervised the reactivated Vee-Jay vintage series. Get it (if you find it - it's hard to come by!) (Claus Röhnisch)

113  The World's Greatest Blues Singer
John Lee Hooker

- Giant of blues by Les Fancourt (slightly edited)

Back in the mid-60s, Chicago’s Vee-Jay label issued a John Lee Hooker LP which they somewhat ingenuously titled Is He The World’s Greatest Blues Singer? Well, of course he’s the world’s greatest blues singer. Was any other answer expected to the question? But John Lee Hooker is now gone from us, having died at his home in San Francisco on 21st June 2001, leaving behind a prolific and timeless legacy. In company with the more refined B. B. King, whose slick concert hall persona also captured the hearts of a worldwide audience, Hooker established himself as one of the most successful of all blues artists of the post-war era. Enjoying considerable popularity with predominantly black audiences during the late 1940s and 1950s, he successfully crossed over to the lucrative and wider white market during the sixties. Thirty years later his appeal was still going strong. If anything it was even stronger. He had certainly come a long way from his unschooled Mississippi roots. In the 1990s John Lee Hooker was fronting adverts from multi-national corporations, appearing in videos and featuring in movies. But, importantly, despite being a trendsetter Hooker had maintained his individual stamp.

That stamp had been formed many years earlier in the deep south of the USA where J. L. Hooker was born near Clarksdale, Mississippi on 22th January 1912 (ca September 1912). His father was a reverend-cum-farmer, William Hooker. John, in his early teens, joined his mother, Minnie, when she formed a new relationship with William Moore. Moore became his stepfather, as well as becoming the prime influence on John Lee’s passion for the blues. Although inspired earlier by bluesman Tony Hollins, it was Moore, himself an impressive (although unrecorded) guitarist, who provided the first “lessons” and songs. These, of course, had to be taken in the breaks from farm chores but inevitably it was the music, whether singing in a gospel group, brushing up his guitar technique, or poaching ideas from local or visiting musicians, or from records, that interested Hooker.

A musicians life and the sophisticated promise of the city were incentive to escape the restrictions of Mississippi country life. John went to Memphis, and soon to Cincinnati in the mid/late 1930s, and finally settled in the automotive capital, Detroit, in 1943. By then WW2 had brought further opportunities for musical work at parties and in the clubs along Hastings Street in Detroit’s black quarter. It was not until 1948, however, that Hooker’s first recording opportunity presented itself. A record store owner, Elmer Barbee, was sufficiently impressed with Hooker’s performance at Lee Sensation’s bar to nurture his talent. Barbee sought to “pooh!pooh” Hooker’s strident, earthy style in order to sign him to one of Detroit’s record labels. His record store had a primitive dubbing facility in his backroom and Hooker used it to familiarise himself with the technologies of recording. It was Hooker, however, and not Barbee, who made first contact with a recording organisation. He approached the white entrepreneur, Bernie Besman, boss of Pan American Distributors and the Sensation label. Besman had lines of communication with the powerful national labels such as King, Savoy and Modern and was intrigued sufficiently by the stuttering apparition’s dubs to think of bigger and better things. Hooker’s stutter only disappeared when he sang and when he did the emotional force was overwhelming. The dubs were rural-based blues, almost primitive in their Delta origins, and were far removed from the glamour of current stars like Charles Brown and Louis Jordan. To Besman, however, Hooker looked as if he might be Detroit’s answer to the down-home Texan blues of Lightnin’ Hopkins or the Chicago hurricane of Muddy Waters.

During late 1948 (ca September) Besman organised a recording session which featured just Hooker and his amplified guitar. One track, ‘Boogie Chiller’, proved Besman’s hunch was right. This rough throwback on a dance piece with its insistently rhythmic proved irresistible. Leased to Modern in Los Angeles, it rose to number one on the R&B charts in January 1949 and soon became a million seller. John Lee Hooker had well and truly arrived. This was the start of a phenomenal recording career. Further hits followed in quick succession, ‘Hobo Blues’ in 1949, ‘Crawlin’ King Snake’ in 1950, and yet another million-selling number one, ‘I’m In The Mood’, in 1951. All this success attracted the attention of the predatory of the recording industry. John Lee, who was certainly ambitious, had something of the predator in his own makeup and quickly learned to play the business game for all it was worth. Over the next five years (from late 1948) Hooker’s discography was colourful, not to say intriguing. Recording for anyone who was prepared to pay, notably Detroit businessman Joe Von Battle, he hid his identity behind a catalogue of pseudonyms such as Texas Slim, Birmingham Sam, Johnny Williams, John Lee Hooker and, most aptly, The Boogie Man.

His recordings from this period very much echoed his Mississippi roots. Predominantly solo country blues, they were similar in their approach to the rhythmic, intense sound of blues artists like Tommy McClennan and Big Joe Williams. They were enhanced, however, by Hooker’s electric guitar playing. His unique method defied the standard conventions, he created his own rules using flexible bar lengths and tempos interspersed with irregular fills that always seemed to fit. This style was in harmony with his vocals, which rank amongst the finest in the blues genre. As a relative youngster (for in the blues world an artist in his thirties was indeed young) he had a surprising facility for successfully switching from a lighter tone to a more mature and almost menacing persona that evoked a world far removed from the “Motor City”. Hooker’s homemade technique, not unexpectedly, was not designed for other musicians to follow. Regardless of this, he proved effective enough to front a trio or even a band including trumpet and saxes, happily blending his own material with favourites of the day. Drive and energy made up for what he might have lacked in precision. Those years in the 1950s were halcyon for the authentic, unhindered Hooker, either solo or with the addition of guitarist Eddie Kirkland. He improvised at will but still managed to produce three-minute masterpieces on record.

The Complete John Lee Hooker Discography – Part II
from The Great R&B Tree Created by Claus Röhnsch: http://www.rhythm-and-blues.info

Giant of blues – by Les Fancourt

- from Fruit Tree (Charly Licensing) 2CD-set ft821 (September 2002)

The great 12-page liner notes (rather an essay, also featured in Charly’s 3CD set “Testament” SNAJ 705CD, 2001)

John Lee Hooker

- Giant of blues – by Les Fancourt

Disc One

1. Time is Marchin’
2. I’m So Worn, Baby
3. The Roof Is So Rough
4. Trouble Blues
5. Baby Lee
6. Rembles
7. Everybody Rocks’n’
8. I’m So Excited
9. Little Wheel
10. I Love You, Honey
11. Mauttie
12. I’m In The Mood
13. Boogie Chillin’
14. Home Blues
15. Crawlin’ KingSnake
16. I Can’t Believe
17. No Shoes
18. Dusty Road
19. Solid Sensation
20. Sunny Land
21. Sally Mae

Disc Two

1. Wednesday Evening Blues
2. Dirty Ground Hog
3. Plant Ad Blues
4. I’m Shyting Scapulars
5. I’m Mad Again
6. Feeling
7. Drug Store Woman
8. For God’s Letter
9. Blues Before Sunrise
10. Boom, Boom
11. Send Me Your Pillow
12. Half A Stranger
13. One Way Ticket
14. This Is Hip
15. Birmingham Blues
16. Don’t Look Back
17. Big Legs, Tight Skirt
18. Your Baby Ain’t Sweet Like Mine
19. It Serves Me Right To Suffer

John Lee Hooker

- Giant of blues

1948 – 1959

The World’s Greatest Blues Singer

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http://www.rhythm-and-blues.info
In 1952 Besman, Hooker's major producer and sometimes manager, left for California. John Lee's connection with Modern (and other labels) continued until 1954 when he signed to another West-Coast label, Specialty. Only one release appeared, however, a sign that the boom years were over with the arrival of rock’n’roll. Hooker, nonetheless, was now an established, major bluesman with a loyal following. Even if there were no hit singles, he had an audience for his shows that ensured a healthy living. Detroit still lacked a prime R&B label, so Hooker’s natural recording home would have been Chicago’s Chess label. Leonardi and Phil Chess were more than aware of Hooker’s talent and adding him to their already impressive roster that boosted Muddy Waters and Little Walter would have been a coup. But it was the newly-formed Vee-Jay Records that signed him. Vivian and James Bracken, with Calvin Carter, had founded the label in 1953 and had its first base in the Brackens record store in Gary, Indiana. The Brackens and Carter had realised that there was a wealth of unexploited R&B and blues talent around. Their first signings had struck pay dirt for them. The success of The Spaniels and Jimmy Reed (who proved the most successful “downhome” blues artists in the States) had opened the door to particular lengths to ensure that he was not sidelined. The Beatles.

In an interview for Living Blues, Hooker recalled how two of Vee-Jay’s executives went to particular lengths to ensure that he was not sidelined. "Ewart Abner and Calvin Carter, they drove to Detroit and picked me up when I first got on their label. Abner called me. He said: ‘Well look, we’re coming to get you. We ain’t gonna depend on your comin’ on your own ‘cause you may not get here. We’re gonna drive and pick you up.’” Vee-Jay realised that they had a jewel in their treasure chest. The trade magazine, The Cash Box, confirmed this in their report of Hooker’s Vee-Jay link in December of 1955. "Vee-Jay Records,” they wrote “has just signed veteran John Lee Hooker, whom Abner calls ‘one of the best country blues singers around.’” As Calvin Carter (who would handle most of the Vee-Jay sessions) recalled to Mike Callahan in Goldmine magazine: “He was a guy who never rhymed, you know, he just didn’t have the usual rhyme lines. We only did one take on everything he did; he’d never do it the same way. Of course, you know, he couldn’t read music, but nobody could play with him either.” Nevertheless, the first session held in October had little to do with country blues. A new phase had opened in Hooker’s career. The amplified country blues and raucous R&B styles were toned down, on record at least. They were replaced by a less intense and easier sound. It was now principally small group settings in a Chicago blues mould, the transition being made easier by Vee-Jay utilising the adept touch of backing guitarist, Eddie Taylor, the backbone of Jimmy Reed’s success. Reed, in fact, made a rare appearance as a sideman on that first session (also featuring George Washington and Tom Whitehead). It produced no hits, but at least the musical blend was a success, with Hooker concentrated on the vocals. The prominence of his guitar was reduced to distinctive rhythm, with intermittent fills, and the sound was fleshed out by the steady support of the bass and drums. Vee-Jay always had their eye on jukeboxes rather than front porches, hence the inclusion of his ode to the mambo craze of the day in Mambo Chillun, in which he threatened to “mambo all night long” with his lady. The blues sides from the session, however, are of more interest in these times, especially the impassioned ‘Time Is Marchin’’, which showcased Jimmy Reed’s harmonica playing.

Hooker did not return to the studio until March 1956 when the same line-up was used, minus Reed. Some fine slow blues resulted from this, such as I'm So Worried, Baby (the alternate DJM LP version) and The Road Is So Rough. An excellent example of Hooker’s distinctive chugging and effective style could be heard on Trouble Blues. All these titles were released on 45s, with Vee-Jay being particularly delighted with the record buyers reaction to the coupling of the hypnotic Baby Lee and Dimples. The latter, a catchy dance number, proved a strong and lengthy seller with crossover appeal. Its release in the UK in 1956 garnered a number 23 chart place and a chart run of ten weeks. Hooker returned to the Chicago studios in 1957, using the small group formula, sticking with guitarist Eddie Taylor, and featuring bassist Quinn Wilson and drummer Tom Whitehead. If the youngsters liked Dimples they could hear more of the same. Hooker attempted this with Everybody Rockin’, but Vee-Jay passed on it. It would appear in France on a Top Rank EP. Vee-Jay’s choice at the time for a single was for a similar shuffle number, I’m So Excited. A further session in 1957 which featured pianist Frankie Bradford produced the superb Little Wheel, a song with a lusty theme delivered with a gutsy rhythm and a truncated burst of sputtering guitar from John Lee. On June 10, 1958 (after a year’s hiatus) John recorded with a similar line-up, this time using the original “Funk Brothers” Joe (Edward) Hunter at the piano. But only one single emerged from the session, a definite sign that the predominance of rock’n’roll had dramatically hit the demand for blues sides. Fortunately Hooker was adaptable to this trend and the rocking I Love You, Honey, with its spiritual keyboard was received positively and it sneaked into the R&B top 30.
John Lee Hooker and Eddie Taylor (inserted: Little Eddie Kirkland).

Even in the light of such success, Vee-Jay did not over-record Hooker and there followed another hiatus until January 1959, when he teamed up with Eddie Taylor and one of Chicago’s finest drummers, Earl Phillips. The jukebox-aimed Maudie from the session was later to be covered by The Animals. The remainder of the session was largely taken up by remakes of his major Modern titles. Perhaps these were being aimed at Hooker fans who had worned out their original Modern copies. I’m In The Mood featured just Eddie Taylor as support and many regard this as Hooker’s finest interpretation of the song. Taken at a slower pace to the original, it has a more intimate feel, an ambience which Hooker was to re-create later in 1989, when he recorded it with Bonnie Raitt. The remaining tracks were all proven classics – Boogie Chillun, Hookey’s output, and Crawlin’ Kingsnake, all with Hooker’s trademark foot tapping pounded out on a piece of plywood. The cream of the 55-59 recordings appeared on Hooker’s very first LP, I’m John Lee Hooker. While the singles market in the US remained a closed door to Hooker and other bluesmen, there was still another outlet for their talents. The jazz fraternity and an emerging young, white college audience both embraced the blues as an authentic American art form, especially the rural blues that had its roots in worksongs. Conversely, the tougher, harsher electric blues that had emerged from the urban areas remained confined to the ghetto. The younger audience, however, preferred to listen to R&B, with its soulful leanings. The ever-adeptable Hooker was able to switch from his electric Les Paul guitar to an acoustic six-string whenever the occasion demanded. As Paul Oliver pointed out in his reissue sleeve-note for Hooker’s first outings for the Riverside label, the material expected to have echoed Leadbelly’s output, but Hooker claimed not to know anything of that ilk. Instead he resorted to songs from his past that fitted, largely refashioning his blues and R&B fare. 1959 was a watershed in Hooker’s career, as he wheeled away from the ghetto blues clubs and found better-paid bookings in the more comfortable surroundings of non-alcohol serving coffee bars, campus halls and folk festivals. New recordings followed, aimed at this burgeoning market. He recorded two fine acoustic albums for Riverside, Country Blues and That’s My Story – with backing from jazz bassist Sam Jones and drummer Louis Hayes.

Hooker returned to Vee-Jay in March 1960 and for the first time since his association with the label, entered the studio with the intention of recording an album’s worth of songs. This album-oriented market allowed him much greater freedom. He was back on electric guitar and accompanied by combo leader Lefty Bates on second guitar, plus Sylvester Hickman, bass and Hookers’ old Detroit-drummer Jimmy Turner. The music wasn’t folk as such, but an unhurried, more introspective approach was now embedded in the music and he could stretch out at will. This is apparent on numbers such as I Can’t Believe I’m In The Mood. He even found a favourable response by singles buyers with his tale of tougher times, No Shoes, which reached number 21 in the R&B chart in July of 1960. The LP which resulted, Travelin’, did have its share of brighter moments, for instance on the shuffle-styled Dusty Road. Hooker was to be heard at his stark best, however, on the two tough blues sides, Solid Sender and Sunny Land, which featured his chilling guitar sound. In April Hooker was back in the studio, but on this occasion it was to record tracks for Prestige in New York. A solo outing for him on amplified guitar and targeted at the folk market, the session produced several extended sombre numbers and standards such as Sally Mae and Wednesday Evening Blues. Half of the material from the session was later to crop up on Vee-Jay’s aptly titled Folk Lore LP although Dirty Ground Hog was not released until years later. In January 1961 Hooker returned to Chicago for another recording session with a small group (featuring Lefty Bates, Quinn Wilson, and Earl Phillips). This was a varied session, with catchy 45 material, such as Want Ad Blues and I’m Going Upstairs along with darker songs, such as the menacing I’m Mad Again. This latter track was another Hooker song adapted by The Animals, and later recycled as I’m Bad Like Jesse James.

Hooker was working with two distinct styles at this time, with Vee-Jay not being slow to experiment at his recording sessions to make him sound contemporary. By late 1961 he was in the Chicago studio for another album session, this time for Bumin’, in which he and his guitar was backed by a bunch of Tamla Motown renovations led by tenor sax player Hank Cosby and pianist Joe (Edward) Hunter and featuring saxes, guitar, bass and drums. This combination of saxes and Motown arrangements certainly gave his sound a more polished feel. In these songs there was no mention of great floods or fires. Instead they dealt with more everyday themes, such as hairstyles, as in the case of Process (which should have been titled Cross Headed Fool). While it certainly wasn’t standard Hooker fare, John Lee the consummate artist was certainly not overwhelmed by the makeup or the musical background of his backing band. Rather, the band served to emphasise the rich darkness of his voice, especially on modern items such as Drug Store Woman, I’ve Got A Letter and Blues Before Sunrise. The lure of the jukebox wasn’t ignored either. For this market Hooker came up with the irresistible Boom Boom, which was released in June of 1962. It reached number 16 in the R&B chart and even crossed over to the pop charts, in time becoming his third million-selling single. In that same year the formula was repeated in another recording session which yielded the less blues-oriented Send Me Your Pillow, another catchy, up-tempo outing (from the album The Big Soul).

Away from Vee-Jay’s clutches, Hooker continued his dual career. His reputation, aided and abetted by the praise of critics like Pete Welding, continued to grow amongst affluent white audiences. During the 1960s Hooker made frequent coast-to-coast appearances at premier folk establishments across the USA and Canada. These included Gerde’s Folk City, the Second Fret and Sugar Hill, and while playing these gigs he impressed the new folk blood, stars in the making like Bob Dylan and Mike Bloomfield.
Interest in Hooker’s music was not just confined to America. His records had led to his gaining a significant following in Europe during the Fifties. Labels like Vogue and London had released 78s of his music in Britain and he was frequently featured in collector journals. Greater awareness was fuelled by French enthusiasts Jacques Demetre and Marchel Chauvard, who had travelled to Detroit in 1959. Upon returning home, they proceeded to spread the word about Hooker. The authoritative British critic Paul Oliver performed a similar function on the other side of the Channel. Hooker eventually arrived in Europe in 1962 as part of the famous American Folk Blues Festival package. Either performing solo, or backed by Memphis Slim, T-Bone Walker, Willie Dixon and Jump Jackson, he wowed audiences across Europe, whether playing emotive slow blues or his up-tempo, lustier material. French writer Pierre Lattes in Jazz magazine typified critical response to a Hooker performance at the time: “Hooker’s singing and playing (the two are intricately woven) is one of the best blues singers ever. He began the concert alone with his guitar and in a few seconds had captivated the audience. He talked about his music and sang five raw, pure and emotionally intense songs. Those who were there will long remember the swing, the tenderness and the passion of John Lee Hooker.” Upon his return to the States, Hooker divided his time between playing both the black clubs and the folk venues, recording a folk session for Galaxy in November.

In 1963 he layed down the tracks for his next Vee-Jay LP, On Campus, which was aimed at both the black and white markets. The album was released in the UK under the title I Want To Shout The Blues. The first album session featured Hooker on electric guitar with an unidentified drummer, its songs ranging from slow blues like the dark and hypnotic Half Stranger and One Way Ticket to the boogie. It also yielded the infectious This Is Hip, which was somewhat overlooked at the time and had to wait until 1981 for its first release. From this intimate setting Hooker switched to a line-up augmented by brass and female vocal group. One of the highlights from this session was Birmingham Blues. Hooker’s comment on the fight for equality in Alabama. The female vocal group featured on the ballad sounding Don’t Look Back. Hooker made his last studio recordings for Vee-Jay in mid-1964. The session had him fronting ten recordings with an unidentified band consisting of guitar, bass and drums. There were some fine tracks laid down, but six of the songs remained unreleased for the better part of a decade (five of them surfacing on the “reborn” Vee-Jay label Dynasty; and one issued in the 1980s). Those songs which were accorded a release at the time included the lushy Big Legs, Tight Skirt and Your Baby Ain’t Sweet Like Mine. The sessions highlight, however, was It Serves Me Right To Suffer, his interpretation of Percy Mayfield’s Memory Pain. Justifiably It Serves Me Right (as it was titled on the original Vee-Jay single issued in November 1965) became a Hooker standard and synonymous with his “deep” blues image.

The years of chart success meant nothing, as Vee-Jay became the victim of financial chaos. Hooker had disappeared into the blue beyond when the label spiralled downwards, until it was finally declared bankrupt in 1966. Hooker returned to Britain in mid-1964 following that final Vee-Jay session. There he toured extensively, backed by John Mayall as well as The Groundhogs, recording a fine LP with Tony McPhee’s group. Healthy TV-exposure in the form of an appearance on the top-rated pop show Ready, Steady, Go! stood him in good stead. The Stateside label issued Dimples as a single and it gave him a UK top 30 hit. Hooker was a star again! The surge of popularity sparked off a considerable interest, particularly among his new pop audience, in his substantial back catalogue. Albums were re-released and they had a marked influence on both fans and musicians alike. The nascent British R&B scene embraced Hooker songs like manna from heaven. The Animals, The Yardbirds, Them and Spencer Davis all included Hooker songs in their repertoires and introduced them to an enthusiastic British audience young enough to be Hooker’s grandsons or granddaughters!

The records, the live shows – and the royalties continued apace and Hooker spent the following ten years making albums, primarily for the ABC group of labels, aimed at the worldwide blues market (with Live at Cafe au Go-Go the most interesting album of them all, issued 1967 on BluesWay). He moved to California in 1969, where he became a sort of godfather figure on its rock scene. An album made with blues band Canned Heat in 1970 rekindled American enthusiasm for his music and, except for a brief lay-off in the late 1970s/early 1980s, Hooker continued to weave his magic both in concert and on record. Yet another resurgence was sparked off in 1989 with the release on Silvertone/Chameleon of the massive worldwide seller, The Healer. It was soon followed up with the equally excellent and successful Mr. Lucky on PointBlank/Silvertone. Both albums served to confirm Hooker’s status as a musical giant with timeless appeal.

His classic recordings made for Vee-Jay between 1955 and 1964 have played a significant part in making the world aware of John Lee Hooker. The songs featured in this collection of highlights from those halcyon days showcase his talent for winning over successive generations and different audiences. What they all have in common is his mesmerising voice and that unique ear for rhythm, melody and his ability to weave his magic both in concert and on record. Yet another resurgence was sparked off in 1989 with the release on Silvertone/Chameleon of the massive worldwide seller, The Healer. It was soon followed up with the equally excellent and successful Mr. Lucky on PointBlank/Silvertone. Both albums served to confirm Hooker’s status as a musical giant with timeless appeal.

- Les Fancourt (images not from Charly/Fruit Tree)
### A COMPLETE (?) EP COLLECTION

EPs were a European specialty during the early and mid 1960s. Here is a presentation of all(?) known Hooker EPs. No picture sleeve singles in this section, no EPs with various artists featuring Hooker; and no CDs. The Top Rank single is most probably Hooker’s very first EP – and the most interesting thing with it is that only one of the tracks had been issued previously.

<table>
<thead>
<tr>
<th>Label/Region</th>
<th>Catalog Number</th>
<th>Year</th>
<th>Title</th>
<th>Tracks</th>
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<tbody>
<tr>
<td>Top Rank RES 136 (France)</td>
<td>“John Lee Hooker” 1959</td>
<td>1959</td>
<td>Wheel and Deal / The Road Is Rough / Everybody Rockin’ / Crawlin’ Black Spider</td>
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<td>Ember EP 4561 (UK)</td>
<td>“Thinking Blues” 1964</td>
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<td>Thinking Blues / Late Last Night / Wandering Blues / Don’t You Remember Me</td>
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<td>Pye NEP 44034 (UK)</td>
<td>“Love Blues” 1964</td>
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<td>Love Blues / Louise / Ramblin’ By Myself / Ground Hog Blues</td>
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<tr>
<td>Discophone 27385 (Spain)</td>
<td>“Poor Me” 1964</td>
<td>1964</td>
<td>Poor Me / I Want To Shout / I Want To Hug You / Birmingham Blues</td>
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<td>Atlantic 232 032 (France)</td>
<td>“Talk About Your Baby” 63/64</td>
<td>1963/64</td>
<td>Talk About Your Baby / Drifting Blues / Don’t Turn Me From Your Door / Love My Baby</td>
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<td>Atlantic AET 6010 (UK)</td>
<td>“Wobbling Baby” 1964</td>
<td>1964</td>
<td>Wobbling Baby / You Lost A Good Man / My Baby Don’t Love Me / Guitar Lovin’ Man</td>
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<tr>
<td>Pye NEP 44034 (UK)</td>
<td>“Love Blues” 1964</td>
<td>1964</td>
<td>Love Blues / Louise / Ramblin’ By Myself / Ground Hog Blues</td>
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<tr>
<td>Chess CRE 6014 (UK)</td>
<td>“The Journey” 1965</td>
<td>1965</td>
<td>Mad Man Blues / Just Me And My Telephone / Baby Please Don’t Go / The Journey</td>
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<td>VisaDisc 275 (France)</td>
<td>“Sings The Blues”, early 1970s</td>
<td>1970s</td>
<td>I Love To See You Walk / Lost My Job / I’m Gonna Keep On Walking / Shake It Up And Go (from both of the Galaxy LPs)</td>
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Hooker’s Very First EP

Chess 1169 523 (France)  
“Real Folk Blues Vol. 4” 1968  
One Bourbon, One Scotch, One Beer / Stella Mae  
(note: only two tracks but in some kind of “EP format”)  

Charly CDT 106 (France)  
“John Lee Hooker” 1980  
Dimples / Boom Boom / Onions  
(note: only three tracks)

Top Rank RES 136 (France)  
“John Lee Hooker” 1959  
Wheel and Deal / The Road Is So Rough // Everybody Rockin’ / Crawlin’ Black Spider

“Democrat Man” (Netherlands cover), Brunswick EP 10650 with one Hooker, one Shakey Jake, one T-Bone Walker, and one Memphis Slim; and French “Wobbling Baby” cat. No. 212079.

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THE “RECORD MEN” BEHIND HOOKER – part one

Presenting the most important producers in Johnnie’s career – Detroit & Chicago

United Sound Systems Recording Studios in Detroit (and the 3-set LP on United Artists of the 1970s).

Elmer Barbee, Bernard (Bernie) Besman, and Idessa Malone (the three early Hooker recording producers in Detroit – represented by three records), and Joe Von Battle. Jack and Devora Brown (of Fortune) are also important.

Joe Bihari, Joe Siracuse and Johnny Vincent (representing Modern and Specialty Records) plus Henry Stone (DeLuxe and later)

Universal Recording Studios in Chicago and Hooker’s last “original” VJ LP.

Vivian Carter-Bracken, Jimmy Bracken, Calvin Carter, Ewart Abner (Vee-Jay Records), and Al Smith (Vee-Jay and BluesWay).
THE “RECORD MEN” BEHIND HOOKER - part two

Presenting the most important producers in Johnnie’s career – Coast to Coast & Frisco

Bill Grauer “The Country Blues”, and Orrin Keepnews (imaged) “That’s My Story” (Riverside), Fred Mendelsohn (the later Savoy recordings), Bob Thiele (Impulse and Bluesway), Ralph Bass (Chess 1966).

Canned Heat (Skip Taylor and Bob Hite - instrumental in bringing forward the Bernie Besman 1970s Specialty and United Artists great LPs), plus Bill Szymczyk and Ed Michel (of the “rocking” 1970s ABC years).


Dave Sax (Advent and Krazy Kat - responsible for several rare Hooker refindings in later years). Joop Visser (and Les Fancourt) of Charly and Propermusic. Daniel Pritzker and Michele Taylor (Vee-Jay Ltd Partnership), who bought the Vee-Jay International organization from Betty Chiapetta in December 1990, but went inactive in the mid/late 1990s.

... and finally Zakiya Hooker of the John Lee Hooker Estate and John Lee Hooker Foundation (who was heavily involved in Shout!Factory and the Eagle productions), and started to co-operate in 2017 with the Concord Music Group (with their new reissue label Craft Recordings, who had activated Vee-Jay again).
The mythical "Endless Boogie" 2-set LP issued in mid 1971 (after the success of "Hooker 'N Heat") was Johnnie's very first ABC LP. Although he was already contracted to ABC in 1965, his first ABC-contracted album was issued on the jazz sub Impulse and later recordings were issued on the new-founded sub BluesWay. With "Endless Boogie", consisting of eleven extra-long tracks spread on 4 LP-sides in a foldout sleeve, Hooker really worked with "Friends" (established and famous rock musicians plus his new-formed Coast To Coast Blues Band), a formula repeated with his "resurrection" in 1988-89.

During his "Tomato"-years (the live wilderness) he performed live all over the world (solo or with his band) after his last ABC-album "Free Beer And Chicken". He really never retired but did not make any studio recordings until his "Jealous" album was issued 1986. Well, here then are the interesting details of "Endless Boogie" (ABCD-720). The album was reissued on UK BGOCD70 (it had only seven of the eleven tracks), and in 1991 (with all eleven tracks) on MCA (Universal) MCAD 10413.
THE "ENDLESS BOOGIE" SESSIONS (part two)

<table>
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<th>Tracks</th>
<th>Title A1 (I Got) A Good 'Un</th>
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<td>A2 House Rent Boogie</td>
<td>Nov 12</td>
<td>6:23</td>
</tr>
<tr>
<td></td>
<td>A3 Kick Hit 4 Hit Kix U (Blues For Jimi And Janis)</td>
<td>Nov 11</td>
<td>6:41</td>
</tr>
<tr>
<td></td>
<td>B1 Standin' At The Crossroads</td>
<td>Nov 11</td>
<td>6:08</td>
</tr>
<tr>
<td></td>
<td>B2 Pots On, Gas On High</td>
<td>Nov 10</td>
<td>11:22</td>
</tr>
<tr>
<td></td>
<td>C1 We Might As Well Call It Through</td>
<td>Nov 10</td>
<td>8:04</td>
</tr>
<tr>
<td></td>
<td>C2 Doin' The Shout</td>
<td>Nov 12</td>
<td>3:31</td>
</tr>
<tr>
<td></td>
<td>C3 A Sheep Out On The Foam</td>
<td>Nov 12</td>
<td>6:27</td>
</tr>
<tr>
<td></td>
<td>D1 I Don't Need No Steam Heat</td>
<td>Nov 12</td>
<td>4:17</td>
</tr>
<tr>
<td></td>
<td>D2 Sittin' In My Dark Room</td>
<td>Nov 11</td>
<td>5:38</td>
</tr>
<tr>
<td></td>
<td>D3 Endless Boogie, Parts 27 And 28</td>
<td>Nov 12</td>
<td>8:44</td>
</tr>
</tbody>
</table>

Recorded at Wally Heider Recording, San Francisco in November 1970 and mixed at The Record Plant, Los Angeles in December 1970.

Producers – Bill Szymczyk and Ed Michel
Engineer – Bill Szymczyk, assisted by Rick Stanley and Lilian Douma

Musicians:
- Bass [Fender] – Carl Radle (tracks: B2, C1), Chester "Geno" Skaggs (tracks: A1 to B1, C2, C3, D2)
- Drums – Billy Ingram (tracks: A1, D2), Jim Gordon (tracks: B2, C1), Ken Swank (tracks: A2 to B1, C2, C3), Reno Lanzara (tracks: D1, D3)
- Electric Piano – Cliff Coulter (tracks: A1, A3 to C1, C3 to D3), John Turk (track: D1)
- Guitar – Dan Alexander (tracks: A2, C3), Jerry Perez (track: D3), Jesse Davis (tracks: B1 to C1), Mel Brown (tracks: A1, C3 to D3), Steven Miller (tracks: A1, A2, B1, C2, D2 to D3)
- Harmonica – Dave Berger (tracks: A2, D3)
- Organ – John Turk (track: D3)
- Piano – Mark Naftalin (tracks: A2 to C1, D1 to D3)
- Tambourine – Ken Swank (track: D3)

Imaged below. Tracks on BGO and the MCA CD (eleven tracks), plus Hooker in 1970.
The Great R&B-files
Created By Claus Röhnisch http://www.rhythm-and-blues.info/
Read And Enjoy! - © Claus Röhnisch 2015-2016 - Managed by Thomas Jarlvik
Examples of the JLH Boom / Inflation!

There are lots and lots of CDs out there (and lately several vinyls again). In this publication only the most important and interesting ones are presented. Below you will find just a tiny bit of all the different Hooker albums released in later years.

RARE Re-issues of the ORIGINAL RIVERSIDE LPs

The Riverside reissue 1969 of "The Country Blues of..." as "Tupela Blues"; and a late repressing of the original. "That’s My Story" reissued on Riverside in 1968 as "You’re Leavin’ Me Baby" and a late vinyl "recreation" with bonus tracks… Plus (left) the back cover of the CD-reissue of "Burning Hell" on SoulJam (also with bonus).
Throughout the years hundreds of reissues, bootlegs and strange compilations have been issued on different labels, which feature Hooker’s classic Vee-Jay sides, but some of his super-fine recordings have not been re-released too much. Below is a list of at least one track for each of Hooker’s recording sessions for Vee-Jay.

It sure would make up a terrific “Rare Hooker Vee-Jay” album.

(Images below from the Charly RED Box 6 “the Vee-Jay Years 1955-1964” chrono CDpak of six volumes)

### A Fictional Rare Vee-Jay album:

<table>
<thead>
<tr>
<th>Master</th>
<th>Track title</th>
<th>Original issue</th>
<th>Chicago recording date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>She left me one Wednesday</td>
<td>Charly LP 1029</td>
<td>mid 1964</td>
</tr>
<tr>
<td>3.</td>
<td>The road is so rough (aka When I started hoboing)</td>
<td>VJ 233</td>
<td>March 27, 1956</td>
</tr>
<tr>
<td>4.</td>
<td>Stop talking</td>
<td>DJM LP 28026</td>
<td>June 7, 1956</td>
</tr>
<tr>
<td>5.</td>
<td>I see you when you’re weak</td>
<td>VJ 245</td>
<td>March 1, 1957</td>
</tr>
<tr>
<td>6.</td>
<td>Little fine woman</td>
<td>DJM LP 28026</td>
<td>June 23, 1957</td>
</tr>
<tr>
<td>7.</td>
<td>Trying to find a woman</td>
<td>Charly RED Box 6</td>
<td>June 10, 1958</td>
</tr>
<tr>
<td>8.</td>
<td>You’ve taken my woman</td>
<td>VJ 265</td>
<td>June 10, 1958</td>
</tr>
<tr>
<td>9.</td>
<td>Tennessee blues</td>
<td>VJ 319</td>
<td>January 22, 1959</td>
</tr>
<tr>
<td>10.</td>
<td>Canal Street blues</td>
<td>VJ LP 1023</td>
<td>March 1, 1960</td>
</tr>
<tr>
<td>11.</td>
<td>I’ll know tonight</td>
<td>VJ LP 1023</td>
<td>March 1, 1960</td>
</tr>
<tr>
<td>12.</td>
<td>She loves my best friend (1798)</td>
<td>Charly RED Box 6</td>
<td>N.Y. April 29, 1960</td>
</tr>
<tr>
<td>13.</td>
<td>I wish you were here</td>
<td>Charly DIG 5</td>
<td>Newport July 3, 1960</td>
</tr>
<tr>
<td>14.</td>
<td>Will the circle be unbroken</td>
<td>Dynasty/VJ LP 7301</td>
<td>January 4, 1961</td>
</tr>
<tr>
<td>15.</td>
<td>I left my baby</td>
<td>Charly LP 1081</td>
<td>January 4, 1961</td>
</tr>
<tr>
<td>17.</td>
<td>Thelma</td>
<td>VJ LP 1043</td>
<td>ca December 1961</td>
</tr>
<tr>
<td>18.</td>
<td>You know I love you</td>
<td>VJ LP 1058</td>
<td>ca early 1962</td>
</tr>
<tr>
<td>19.</td>
<td>She shot me down (aka Boom boom boom)</td>
<td>VJ LP 1058</td>
<td>poss January 28, 1962</td>
</tr>
<tr>
<td>20.</td>
<td>Sadie Mae</td>
<td>Charly RED Box 6</td>
<td>ca early 1963</td>
</tr>
<tr>
<td>21.</td>
<td>Poor me</td>
<td>VJ LP 1066</td>
<td>mid 1963</td>
</tr>
<tr>
<td>22.</td>
<td>You’re mellow</td>
<td>Dynasty/VJ LP 7301</td>
<td>mid 1964</td>
</tr>
</tbody>
</table>
1964 – probably in Detroit (Leroy Emmanuel, guitar second from left).

127  The World’s Greatest Blues Singer
RARE VINYL …found at… http://www.cdandlp.com/

A majority of the vinyl LPs shown here were most probably issued during the 1970s in Europe (although some may or may not be recent vinyl revivals).

Spanish Selector label 1977; French Musidisc; unknown French label; and an alternate (also on Musidisc)

Unknown originals on Carrere, German Midi label, German Inercord label, Spanish version of “Get Back Home In The U.S.A.”

US Archive LP FS-222 (1968 with Vee-Jay tracks – and side A) plus the UK Bulldog version BDL 1011 and the French version on Vogue

French Vee-Jay LP 1007; French Discodisc Locomotive, French America LP 6094, Vinyl Passion label

Crystal label, and German Amiga (back cover), Everest-Columbia label, Brylen label
Living with the Blues" v.a LP on Savoy 16000, 1963 (produced ca late 1961) here on French Musidisc in 1964); “Discotheque Dancing II”, one of several “regular subs” of Vee-Jay after the bankruptcy (1970s – with the Vee-Jay logo on label but Discotheque on cover); Tradition “The Real Blues” feat Vee-Jay (1970); “Kabuki Wuki” (live) on Bluesway (1972).

Simply John Lee Hooker” on Union Square SIMPTNCD026 (issued 2016) featuring several rare early Hooker.


(Recorded in Telluride which is located in Colorado, not so far from Houston, Texas – both the above issued mention Texas as recording location)

“Cook with the Hook” Modern and Vee-Jay (2CD plus DVD), and “Two Sides of John Lee Hooker” Concord VJR-37597 (Vee-Jay and Original Blues Classics - Nov 2015) – New Vinyl LP with two “fronts” 12 tracks total.
Hooker Recycled – Some “Random” Selections

Of the CD-sets shown below, only a couple are not European public domains. Hooker’s many recordings 1948-1962 keep on turning up in every shape and form – many of them with great inlay essays, studies and presentations of differing quality (although most are presented in truly interesting ways by well-known blues historians – that’s great!). Some of the listed CDs are a bit older, but recently reintroduced through amazon.


**November 2011**: Motor City Blues Masters – Properbox 202163 (4CD-set, 98 tracks 1948-1969 – same cover as Properbox 111 “The Boogie Man” of 2006 (although several new titles from Vee-Jay – otherwise mostly Modern, King, Chance, Chess etc) – most probably the best of the bunch!


**March 2016**: Singles – Volume One – Real Gone 4CD – 87 tracks 1948-1954 (all original 16 plus 12 Modern singles are included), no liner notes.

**September 2011** (Germany 2006): Too Much Boogie / The Essential Blue Archive – SPV Blue 755402 (1CD – 20 tracks, mostly Modern).

**December 2013**: Big Box of JLH - Floating World – 6CD-pak – 135 tracks from Besman, Modern, the early pirate years incl Chess, and Vee-Jay (all in “random” order). No liner notes – no discography – just a tracks list.

**August 2011**: The Journey – FabFour 233327 (4CD – 75 tracks spread over Vee-Jay, Riverside, Chess, and Atco plus a few Modern) – Fine one, this!

**July 2011**: Icon – Geffen 001565202 (1CD - 11 tracks Chess, Impulse, Bluesway).

**July 2011**: Boogie Chillun / Essential Collection - Metro Select/Union Square BOR-METRSL0-03 (2CD – 50 tracks Vee-Jay from Metro’s earlier CDs).

**2005**: Black Cat Blues – Silver Star (1CD – 20 tracks with Besman tracks, especially those released on Specialty CDs).


**April 2011**: The Absolute Essential Collection – Big3 1824900 (3CD – 60 tracks 1948-1960, a.o. labels Modern, King, Vee-Jay, Riverside).
Inserted: 1968 poster, and a French 1968 single "Real Folk Blues, vol 4" (actually EP format)
### The Complete John Lee Hooker Discography – Part II

from The Great R&B Files Created by Claus Röhnisch: [http://www.rhythm-and-blues.info](http://www.rhythm-and-blues.info)

**The Real Best of Selection - TOP JLH Recordings**

<table>
<thead>
<tr>
<th>Title</th>
<th>Recorded</th>
<th>Title</th>
<th>Recorded</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOHN LEE HOOKER (wikipedia links on some*)</td>
<td></td>
<td>I See You When You're Weak</td>
<td>Mar 1 1957</td>
</tr>
<tr>
<td>Boogie Chillen' *</td>
<td>ca Sep 1948</td>
<td>I Love You Honey</td>
<td>Jun 10 1958</td>
</tr>
<tr>
<td>Hobo Blues</td>
<td></td>
<td>Maudie</td>
<td>Jan 22 1959</td>
</tr>
<tr>
<td>Low Down-Midnite Boogie</td>
<td>ca Nov 1948</td>
<td>Democrat Man</td>
<td>Feb 9 1960</td>
</tr>
<tr>
<td>Crawlin' King Snake *</td>
<td>ca Sep 1948 (issued 10/49)</td>
<td>Gonna Use My Rod</td>
<td></td>
</tr>
<tr>
<td>Wandering Blues</td>
<td>ca Aug 1949</td>
<td>No Shoes</td>
<td>Mar 1 1960</td>
</tr>
<tr>
<td>Mad Man Blues</td>
<td>ca mid 1950</td>
<td>Canal Street Blues</td>
<td></td>
</tr>
<tr>
<td>Notoriety Woman</td>
<td>Apr 28 1950</td>
<td>I'm Going Upstairs</td>
<td>Jan 4 1961</td>
</tr>
<tr>
<td>Bumble Bee Blues</td>
<td>early 1951</td>
<td>You Lost A Good Man</td>
<td>ca Jul 1961</td>
</tr>
<tr>
<td>Prison Bound</td>
<td></td>
<td>I Just Don't Know</td>
<td></td>
</tr>
<tr>
<td>Just Me And My Telephone</td>
<td>Apr 26 1951</td>
<td>When My Wife Quit Me</td>
<td>ca late 1961</td>
</tr>
<tr>
<td>Leave My Wife Alone</td>
<td></td>
<td>Boom Boom *</td>
<td>ca Dec 1961</td>
</tr>
<tr>
<td>I'm In the Mood</td>
<td>Aug 7 1951</td>
<td>Process</td>
<td></td>
</tr>
<tr>
<td>Sugar Mama</td>
<td>Apr 24 1952</td>
<td>Frisco Blues</td>
<td>poss Jan 28 1962</td>
</tr>
<tr>
<td>Blues For Big Town</td>
<td>1952</td>
<td>Let's Make It Baby</td>
<td>Oct 18 1962</td>
</tr>
<tr>
<td>Stuttering Blues</td>
<td>Jul 1953</td>
<td>Birmingham Blues</td>
<td>mid 1963</td>
</tr>
<tr>
<td>Too Much Boogie</td>
<td>ca Aug 1953</td>
<td>It Serves Me Right (To Suffer)</td>
<td>mid 1964</td>
</tr>
<tr>
<td>Down Child</td>
<td>ca Sep 1953</td>
<td>Bottle Up And Go</td>
<td>Nov 23 1965</td>
</tr>
<tr>
<td>Don't Trust Nobody</td>
<td>Oct 18 1954</td>
<td>Let's Go Out Tonight</td>
<td>May 1966</td>
</tr>
<tr>
<td>Baby You Ain't No Good</td>
<td>late 1954</td>
<td>House Rent Blues</td>
<td></td>
</tr>
<tr>
<td>Hug And Squeeze</td>
<td>early 1955</td>
<td>I'll Never Get Out Of These Blues Alive</td>
<td>Aug 20 1966</td>
</tr>
<tr>
<td>The Syndicator</td>
<td></td>
<td>Mr. Lucky</td>
<td>Nov 27 1967</td>
</tr>
<tr>
<td>Dimples * &amp; Every Night</td>
<td>Mar 17 1956</td>
<td>Hold On Baby</td>
<td>May 29 1969</td>
</tr>
</tbody>
</table>

**BEST TOP 12** (in the mind of the editor & in chrono order)
133 The World's Greatest Blues Singer
1. Boogie Chillen' ^ 1948
This is Hooker's very first released recording - originally intended for producer Bernie Besman's co-owned tiny Detroit label Sensation (no recordings were made at Besman studio, which often cited that it originally appeared on Sensation). Instead "agent" Besman offered and soon "leased" this and many other recordings from the first super-long session at the United Sound System at the United Sound System at 8402 2nd Blvd (where later young Joe Siracuse the engineer) to the Bihari brothers' Hollywood-based Modern Records. The single was released on November 3, 1948 on Besman's first Modern issue, Rhythm 1085. The B-side, "Walkin' The Boogie", had an extra dubbed speeded-up guitar (later one could trace an undubbed version). Detroit or Chicago? And who produced it? It points towards Detroit and Bernie Besman, who turned down Modern during 1952, but did some recordings for Fortune, later purchased by Chess ("It's My Own Fault" and the second song here, among others). The clear sound of the Bihari's recording was engineered by Joe Siracuse. A Chess single from the 1951 "Booker" session, reissued on Modern is also a clue. The companies had their legal battle of who was to get The Howlin' Wolf and who was to get Roscoe Gordon. This dispute was settled during 1952. That year Besman produced the great "Blues For Big Town" (in Detroit; inspired by Roy Brown's hit of 1951) with Hooker's favorite piano player Bob Thurnan and himself dubbed - or Eddie Kirkland - on a guitar. Junior Wells did his rendition a bit later. Strangely enough it was never found on any single, but turned up on a Fortune LP, and then had to wait for a P-Vine/Chess v.a.-LP in Japan in 1985, which actually bore the song's name.

2. Hobo Blues ^ 1949
The original A-side of John's second Modern issue, originally thought to be from the second Besman session of February 16 (or 18), 1949 - but actually waxed at Besman's first. A classic example of John's self-experience, often rumoured to be made by Hooker's early manager Elmer Barbee and handed over to Besman. Two of his many re-recordings of this wonderful song stand out - the 1959 "I'm John Lee Hooker" version, and the one in the American Folk Blues Festival "video" of 1965 (although they both were very "true" to the original).

3. Low Down-Midnite Boogie ^ 1949
This is the most well-known from the very first "pirate" recordings of Hooker's early Detroit years. Manager Elmer Barbee recorded around 40 songs in his store back room at 609 Lafayette Street from circa November 1948 until around March 1949, which turned up on labels like Besman, Modern (and its subs Regent and Acorn), and later the Chicago-label Chance - under several different pseudonyms.

4. Crawlin' King Snake ^ 1949
Originally waxed by Clarksdale-born (childhood Hooker acquaintance) Tony Hollins (and by Big Joe Williams with a more traditional approach) in 1941. Both artists inspired other Hooker songs. This striker (from the first Besman session), issued late 1949, is one of John's definitive classics, and his own absolute favorite - constantly in his repertoire.

5. Wandering Blues ^ 1949
A Charles Brown influenced pearl, and possibly the finest of the 16 Texas Slim songs. The majority of them (including this one) were most probably recorded by Joe Von Battle in his record shop at 3530 Hastings Street, almost Barbee was the first to record Hooker as Texas Slim (on "Black Man Blues"). Expats Les Fancourt has expressed thoughts Barbee was responsible for more than four. Idessa Malone's "Wandering Blues" on Staff a year later was rougher - just as her original productions of the soon-to-follow Besman-Modern waxings of "House Rent Boogie" (the Staff flp), and "Don't You Remember Me" (on Karrs on a Federal reissue 1958). It was probably Battle who was responsible for the Gotham "pirates of 1951.

6. Mad Man Blues ^ 1950
This is definitely a Joe Von Battle production – a truly raw and very ground-breaking one. It initiated the加入 Leonard Chess, who subsequently used Battle's connections with Hooker, enough for more than two LPs. The flip, "Boogie Now", was titled "Hey Boogie" on LP.

7. Notoriety Woman ^ 1950
With roots in songs like “When My First Wife Left Me”, Charles Brown’s “Bluffing Blues”, and his own “Bobo Blues”; “Wandering Blues”; “Drifting From Door To Door” (the flip of “Crawlin’ King Snake”), this is the definitive Detroit Hooker from yet another masterful session, which also produced "Boogie Chillen" and "Rattlin' Bones" and John Lee Williamon’s “Decoration Day Blues” among others.

8. Bumble Bee Blues / Prison Bound ^ 1951
A rare but nice Idessa Malone production - the first in this list with a comic. Vernon "Boogie Woogie Red" Harrison, pro and Curtis Foster, drums - plus Hooker with a more "urbanized" approach and a "melodic" guitar. Two interesting versions of the famous songs of Memphis Minnie and of Leroy Carr. Idessa chose Johnny Williams as a pseudonym for Hooker. This has become a hit to crack for later discographers, who tended to mix up Johnny Williams-recordings with Hooker's.

9. Just Me And My Telephone and Leave My Wife Alone ^ 1951
Two favorites, often listed as Detroit recordings, although later discographies note the songs of this session as Chicago waxings. Debatable - was it Leonard Chess or Battle who recorded him here? On "Just Me." Hooker is backed by his new-found friend, Jamaica-born, Alabama-raised Eddie Kirkland on second guitar.

10. I'm In The Mood ^ 1951
This and "Boogie Chillen" are Hooker's two most classic songs. It is one of Bernie Besman's last productions in Detroit. Hooker's voice is multi-dubbed and his guitar is probably a double-track, although "Little Eddie Kirkland (1953-1955) also handles a guitar. Around this time, the Afro-American "Hooker-finder" Elmer Barbee went out of the picture.

11. Sugar Mama and Blues for Big Town ^ 1952
The first is a classic Southern blues (Yank Rachell, Tampa Red, John Lee “Sonny Boy” Williamson, and Tommy McClennan recorded it first). Hooker's version is an impressive record. But the "Blues for Big Town" of the "Boogie Chillen", had an extra, speeded-up guitar (later one could trace an undubbed version). Detroit or Chicago? And who produced it? It points towards Detroit and Bernie Besman, who turned down Modern during 1952, but did some recordings for Fortune, later purchased by Chess ("It's My Own Fault" and the second song here, among others). The clear sound of the Bihari's recording was engineered by Joe Siracuse. A Chess single from the 1951 "Booker" session, reissued on Modern is also a clue. The companies had their legal battle of who was to get The Howlin' Wolf and who was to get Roscoe Gordon. This dispute was settled during 1952. That year Besman produced the great "Blues For Big Town" in Detroit (inspired by Roy Brown's hit of 1951) with Hooker's favorite piano player Bob Thurnan and himself dubbed - or Eddie Kirkland - on a guitar. Junior Wells did his rendition a bit later. Strangely enough it was never found on any single, but turned up on a Fortune LP, and then had to wait for a P-Vine/Chess v.a.-LP in Japan in 1985, which actually bore the song's name.

12. Stuttering Blues ^ 1953
Produced by Henry Stone for his own label Rockin' and sold to King Records' newly acquired Deluxe (where Henry was hired as A&R-man for a short spell). Some alternates of Stones', very original and interesting, productions in 1953, was later re-issued on Stones' new label Chart (some with Eddie Kirkland on second guitar).

13. Too Much Boogie and Down Child ^ 1953 and 1954
From late 1952 - and probably up into early 1955 - Joe Bihari regularly drove to United Sound to cut Hooker records - as engineered by Joe Siracuse, who also co-produced. One "catching hook", and one true "down south blues" (the latter based on several of John's earlier ones, and "model" for the later "No Shoes" on the "Travelin'" LP). Eddie Kirkland supports Hooker on both. Kirkland, in his car, toured the South with Hooker during several occasions these years. By the way - the first was even issued in Britain on the London label. During his late "resurrection" years in San Francisco (and L.A.) Hooker co-laborated with several "Friends" but early on he 'guested' only two blues companions on recordings – Little Eddie Kirkland, and Eddie Burns.

14. Don't Trust Nobody and Baby You Ain't No Good ^ 1954
For a short period in 1954 John was contracted to Specialty. He was produced by Johnny Vincent with a combo of Johnny Hooks, tenor sax; Johnnie made his first European tour in 1962 and returned every year so doubled as Hooker's car driver). One "catching hook", and one true "down south blues" (the latter based on several of John's earlier ones, and "model" for the later "No Shoes" on the "Travelin'" LP). Eddie Kirkland supports Hooker on both. Kirkland, in his car, toured the South with Hooker during several occasions these years. By the way - the first was even issued in Britain on the London label. During his late "resurrection" years in San Francisco (and L.A.) Hooker co-laborated with several "Friends" but early on he 'guested' only two blues companions on recordings – Little Eddie Kirkland, and Eddie Burns.

15. Hug And Squeeze / The Syndicator ^ 1955
Bull Moose Jackson recorded "Hug..." for King Records in January 1955, so Johnnie probably heard that record before he recorded his nice "hugging shuffle" version himself. "The Syndicator" though is a Hooker original, also known as "Odds Against Me", "The Syndicate" and as "Bad Ciblers and Syndicators". Both sides of this, the last Bihari recording of Hooker, has his band The Boogie Ramblers delivering a very neat and clean backing by Otis Finch, tenor sax; Bob Thurman, piano; unknown bass; and Tom Whitehead, drums. The alternate of "Hug..." has a sax solo instead of Hooker's guitar break.

16. Dimples and Every Night ^ 1956
Still a resident of Detroit, Hooker became a Chicago blues singer in the mid 1950s. These two songs are some of the most classic Vee-Jay recordings, both cut at the second session for Jimmy Bracken and Ewart Alaner in the legendary Universal Recording Studios. The first session had taken place on October 18, 1955, and these had the same backing with Jimmy Reed's regular guitarist Eddie Taylor on rhythm guitar, George Washington on bass, and Hooker's Specials on Tom Whitehead at the drums (who also doubled as Hooker's car driver). Johnnie made his first European tour in 1962 and returned every year so several years to follow. As a result of those tours "Dimples" rocked the British charts on the Stateside label in 1964. "Every Night" was issued four months before "Dimples" in the US and is as tuff as the hit.

17. I See You When You're Weak ^ 1957
One of the finest of Hooker's Vee-Jay recordings - with a great guitar solo, Quinn Wilson on bass, plus Taylor and Whitehead. The rocking "I'm So Excited" was the A-side. Producer: Bracken or Calvin Carter
18. **I Love You Honey and Maudie** 1958 and 1959

“Honey... a minor hit, is a superb example of Hooker getting "commercial", featuring Joe Edward Hunter of Detroit (later the original Otis Clay band). A house backed rhythm".

19. **Democrat Man and Gonna Use My Rod** 1960

Hooker reveals his political and social inclinations with his acoustic guitar. This session was produced by Otis Keepnews as Hooker was "friended" from Vee-Jay to do some "country-folk" sessions. It was during this interlude Hooker recorded his first version of "Tupelo" in Detroit in 1959 and often turned "whitey-oriented folk singer”. Jazz musicians Sam Jones and Louis Hayes were present at the 1960 N.Y.C. session and backed John on one of his many "I'M Mad" versions, this time calm and softly.

20. **No Shoes and Canal Street Blues** 1960

"Shoes" is based on Eddie Kirkland's original recording of July, 1953 for King. It's in many fans’ opinions one of Johnnie's finest recordings, doing without a doubt one of his first true album sessions, with Calvin Carter and/or Al Smith as producers. Hooker is backed by a rhythm section comprising the following, according to "Let's Make It Strong" (the early "Tampa/Motown hit, and of Rosco Gordon's "No More Doggin", which John had covered the first time already in 1965 for Joe Von Battle (who is rumoured to have been involved in the Riverside deal).

21. **I'm Going Upstairs** 1961

In 1961, Hooker "shouts out this quasi-gospel (later known as "Younger Stud") in terrific style. Lelly Bates leads the backing with Quinn Wilson and Earl Phillips. Rumour has it - Pops Staples was involved (listen to "Will The Circle Be Unbroken" its time has arrived!).

22. **You Lost A Good Man and I Just Don't Know** 1961

Again, Jerry Garcia, these Henry Stone produced gems really get you turned on! Stone sold tracks from this session to who wanted them. Hard to say if there is a second guitar or an electric bass backing - or both. Hooker refers to "Eatin" in one of his best great Florida songs - maybe cousin Earl Hooker plays both guitar and bass on his "double-neck"? Anyway - terrific stuff! Also in mono — Stax in stereo.

23. **When My Wife Quit Me** 1961

John's best version of his very first, but unissued Barbee recording, "When My Wife Left Me", later also known as "Drifting From Door To Door" from Hooker's first Besman session. Or was "Driftin", actually that song - handed over to Besman? Here we have Eddie Kirkland on lead guitar (who also recorded with King Curtis around this time), plus unknown bass and drums. Produced by Fred Mendelssohn, a "pirate" Savory session (often listed as recorded in 1959).

24. **Boom Boom and Process** 1962

An early take of Detroit's "Funk Brothers" moonlighting in Chicago, with Joe Edward Hunter and tenor saxophonist Henry "Hark" Cosby leading the band (also comprising Andrew "Mike" Terry, baritone sax; Larry Veeder, second guitar; James Jamerson, bass; and Benny Benjamin, drums). "Boom Boom" is Hooker's best selling single of his prime years (and hit the leading the band (also comprising Andrew "Mike" Terry, baritone sax; Paul Asbell, gtr; Geno Skaggs, bass; Paul Asbell, gtr; Geno Skaggs, bass; ABC's newl formed BluesWay series – LP 6002). Hooker is backed by Muddy Waters and Muddy's band members Otis Spann, Sammy Lawhorn, Luther "Georgia Boy Snake" Johnson, Mac Arnold, and Francis Clay (harmonica player George Smith is listed on the album sleeve, but is definitely not audible). The most famous of the songs on the album was "I'M Mad", but it's hard to identify - the race riots of May, 1963 and Kennedy still alive.

25. **Frisco Blues** 1962

Inspired by Tony Bennett's "I Left My Heart in San Francisco" (Hooker had imaginatively reshaped standard classics before - "I'm In The Mood For Love" and "Sentimental Journey" for example). Again the "Funk Brothers" backing with some changes in the lineup - we hear The Andante girl group, and also a trumpet on this session.

26. **Let's Make It Baby** 1962

A single recorded from a "live studio" session in Germany during the very first American Folk Blues Festival (or as it was originally marketed - The American Negro Blues Festival), which toured Europe throughout 1966. Hooker is backed (with a few solo runs during this) by "Bone Walker" Wilson and Jump Jackson on drums. This song is a remake of "Let's Make It" from the "Burnin" LP, and the Brunswick (later Polydor) single made quite a noise in central Europe ("Shake It Baby" was the A-side).
Early Hooker promotion photo (ca 1951), and a French America LP (reissue of "The Great" on Crown or rather "The Great Blues Sounds" on United/Superior) - plus some interesting Union Square compilation CDs (one Metro 1CD of 2000, one Solid Gold 2CD of 2005, one MetroSelect 2CD "Boogie Chillun" of 2011, and bottom: two MetroDoubles, one INTRO 3CD, and two Metro TIN 3CDs - first four of the last with fine liner notes; and "Simply" featuring several super rare tracks). Out of catalogue nowadays (label sold).
The THREE FINE "whole-career" CD Anthologies

Johnnie's 4-set CDBox "Hooker" on ShoutFactory (issued in October 2005) is definitely the best and most worthwhile "whole-career" anthology compilation, with Craft Recordings' "King of the Boogie" (pages 10-11) the second best... but here are three more "best-buys" (all 2-CD sets) with several tracks not on the "Hooker" set. The "Hooker"-set contents is shown in the Session Discography. Recording dates in parenthesis. Tracks marked * below are featured in the single CD sets illustrated at the end.

Produced by Andy McKaie with liner notes by Bill Dahl - 35 tracks

Disc One:
Boogie Chillen * (1948)
Sally Mae (LP 5157 version) * (1948)
Hobo Blues * (1948)
Crawlin' King Snake * (1948)
Huckle Up Baby (1949)
John L's House Rent Boogie * (1950)
Louise (1951)
Leave My Wife Alone * (1951)
I'm In The Mood * (1951)
Baby, Please Don't Go (Chess 1952)
Walkin' The Boogie (alt) * (1952)
Sugar Mama * (1952)
Bluebird Blues (Chess 1952)
It's My Own Fault (Chess version) (1952)
Baby Lee (1956)
Dimples * (1956)
I Love You Honey (1958)
I Need Some Money (1960)
No Shoes (1960)
Boom Boom * (1961)

Disc Two:
I'm In The Mood (w. Bonnie Raitt) (1987)
The Healer (with Carlos Santana) * (1988)
I'm Bad Like Jesse James * (1966)
Peavine (with Canned Heat) (1970)
Jealous # (1982)
The Motor City Is Burning (1967)
Think Twice Before You Go * (1967)
Back Biters And Syndicators * (1967)
Burning Hell (with Canned Heat) * (1970)

"The Very Best of" – Rhino R2 71950 (1995)
Liner notes by Mark Humphrey - 16 tracks including:
It Serves You Right To Suffer (Impulse 1965)

"The Definitive Collection" - Hip-O/Universal 792750 (2006 – before "Gold")
Produced by Andy McKaie with liner notes by Colin Escott - 20 tracks

Disc One:
Boogie Chillen' * (1948)
Hobo Blues (1948)
Crawlin' King Snake * (1948)
Huckle Up Baby (1949)
John L's House Rent Boogie * (1950)
Huckel Up Baby (1949)
I Need Some Money (1960)
I Need Some Money (1960)
No More Doggin' (1960)
I'm In The Mood (w. Bonnie Raitt) (1987)

Disc Two:
It Serves You Right To Suffer * (Impulse 1965)
Shake It Baby * (Impulse 1965)
One Bourbon, One Scotch, One Beer * (1966)
The Waterfront * (Chess 1966)
I'm Bad Like Jesse James * (1966)
The Motor City Is Burning (1967)
Think Twice Before You Go * (1967)

Produced by David McLees and Robert Kim with liner notes by Jas Obrecht – 32 tracks

Disc One:
Boogie Chillen' (1948)
Hobo Blues (1948)
Hoogie Boogie (1949)
Crawlin' King Snake (1948)
Huckel Up Baby (1949)
Let Your Daddy Ride (Modern 1950)
John L's House Rent Boogie (1950)
I'm In The Mood (1951)
Dimples (1956)
I Love You Honey (1958)
No Shoes (1960)
No More Doggin' (1960)
I Need Some Money (1960)
Teachin' The Blues (1961)
Boom Boom (1961)
She's Mine (1961)

Disc Two:
Big Legs Tight Skirt (1964)
It Serves Me Right To Suffer (Vee-Jay 1964)
Bottle Up And Go (1965)
Big Legs, Tight Skirt * (1964)
You Know I Know * (1966)
One Bourbon, One Scotch, One Beer * (1966)
Let's Go Out Tonight (1966)
I Cover The Waterfront (dub 1969)
She's Mine (Keep Your Hands To Yourself) (1961)
Back Biters and Syndicators (1967)
Think Twice Before You Go (1967)
I'm Bad Like Jesse James * (1966)
Peavine (with Canned Heat) (1970)
Jealous # (1982)
The Healer (with Carlos Santana) (1988)
I'm In The Mood (w. Bonnie Raitt) (1988)

"Hooker" – 4CD ShoutFactory 10198 (2005)
Produced by Shawn Amos and Patrick Milligan with liner notes by Ted Dzdzukowski, issued before "50 Years" – 84 tracks, including the above tracks (except those marked #). Imaged is the German Blue Label/SPV 2006 reissue in a "slimmer" box (95940).

The World’s Greatest Blues Singer

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Number of recordings compared - incl alternates. (scale Besman’s ca 114 tracks)

Note: appr. scaling as of known recordings in 2014. The “Live Wilderness” period has several bootlegs not scaled.

Besman’s Modern/Sensation 1948-1952

Bihari’s Modern 1952-1955

Pirate & Pseudonyms 1948-1955

Specialty & Fortune 1954

Vee-Jay Records 1955-1964

Riverside 1959-1960

“Folk Pirate” recordings 1960-1962

Europe recordings 1962-1969

ABC & Chess 1965-1969

Heat & ABC 1970 - 1974

“Live Wilderness” 1975-1985

“Rosebud Years” 1986-1998
Early Charly CDs (VJ, Chess, Verve, Brunswick), plus a Proper issue

This Is Hip CD BM7 and Mambo Chillun CD BM19 (1992)

Blues For Big Town CD BM38 and Shake It Baby CD BM46 (1993)

Whiskey & Wimmen CDRB 10 (1984) and The Very Best of JLH 3-set VBCD 301 (1995)


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Five Other Charly / Snapper CD (VJ) Compilations

**Rare Hooker** – Charly CDGR 178 (1997) – 22 tracks
House Rent Boogie – Wandering Blues (Staff/Gotham) - Low Down
Midnite Boogie - Goin' Mad Blues (Savoy) - Miss Lorraine (Chance)
Morning Blues (Acorn) - Talkin' Boogie - Graveyard Blues – I Love To
Boogie (Chance) - Do The Boogie (Acorn) - Prison Bound - Bumble
Bee Blues (Staff/SwingerTime) - I'm So Worried, Baby - I See You
When You're Weak (original Vee-Jay singles) - Mama, You Got A
Daughter (original rare Vee-Jay full combo) - Crazy About That Walk
We're All God's Chillun (Fortune 1960) - My Own Fault – Maudie –
Tupelo – I Wanna Walk – I Wish You Were Here (Newport 1960
bootleg w Muddy Waters’ band)

**Boogie Chillun** CD Charly 4 (1991) – 22 tracks
Dimples - Every Night – Little Wheel – You Can Lead Me Baby - I
Love You Honey - Maudie – I'm In The Mood – Boogie Chillun –
Hobo Blues – Crawlin' King Snake – Drive Me Away – Solid Sender -
No Shoes – Want Ad Blues – Will The Circle Be Unbroken – I’m
Goin’ Upstairs – Boom Boom – Bottle Up And Go – This Is Hip – Big
Legs, Tight Skirt – It Serves Me Right To Suffer – Your Baby Ain’t
Sweet Like Mine
Mambo Chillun – Time Is Marching – Unfriendly Woman – I’m So
Worried Baby - Baby Lee – The Road Is So Rough – Trouble Blues –
Everybody Rockin’ – I’m So Excited – Crawlin’ Black Spider – Little
Fine Woman – Rosie Mae – You’ve Taken My Woman – Mama
You’ve Got A Daughter (rehearsal) – House Rent Boogie – I’m A
Stranger – I’m Mad Again – Hard Hearted Woman – I Wanna Walk –
Run On – Blues Before Sunrise – Onions

**The Very Best of John Lee Hooker**
Charly CPCCD 82422 2CD-set (1996) – 40 tracks
Mambo Chillun – Time Is Marchin’ – Dimples – Every Night – Baby
Lee – Crawlin’ Black Spider – I’m So Excited – Mama, You Got A
Daughter (rehearsal version) – I Love You Honey – House Rent
Boogie – Tryin To Find A Woman – Maudie – I’m In The Mood –
Boogie Chillun – Hobo Blues - Crawlin' King Snake – Dusty Road-
No Shoes - My First Wife Left Me - Moanin’ Blues

Dirty Ground Hog - Hobo Blues (live) – Tupelo (live) – I’m Going
Upstairs – I’m Mad Again – Want Ad Blues - What Do You Say -
Boom Boom – She’s Mine (KeepYour Hands To Yourself) - Drug
Store Woman - You Know I Love You – Send Me Your Pillow - Don’t
Look Back – One Way Ticket – Bottle Up And Go - This Is Hip – Half
A Stranger – Birmingham Blues – It Serves Me Right To Suffer – Big
Legs, Tight Skirt

Appr, release dates.
Charly CDs CDGR 176, CDGR151 and CD62 reissued on

**Dimples – The Best of John Lee Hooker** – 20 tracks
Dimples – Boom Boom – This Is Hip – I’m In The Mood – I Love You
Honey – Crawlin’ Kingsnake – Boogie Chillun – I’m Mad Again – Big
Legs, Tight Skirt – I’m Going Upstairs – Onions - It Serves Me Right
To Suffer – Send Me Your Pillow - No Shoes - I’m So Excited – Hobo
Blues – Maudie – What Do You Say - She’s Mine (Keep Your Hands
To Yourself) - Don’t Look Back

**Don’t Look Back – The Best of the Giant of the Blues**
Complete Blues (Charly/Snapper) SBLUE CD020 (2004) - 20 tracks
Dimples – Unfriendly Woman – Everybody Rockin’ – I’m So Excited –
Crawlin’ Black Spider – Little Wheel – I Love You, Honey – Boogie
Chillun – Hobo Blues – Moanin’ Blues – Dirty Ground Hog - My First
Wife Left Me – Boom Boom – Whiskey And Wimmen – Process –
Blues Before Sunrise – This Is Hip – Birmingham Blues – Big Legs,
Tight Skirt - Don’t Look Back
Four classic early Vee-Jay “resurrections”

- **Up Front UPF 104 (late 1968)** – 10 tracks – a Springboard company
  - I’m In The Mood
  - Boogie Chillin’ *(note spelling)*
  - Hobo Blues
  - Baby Lee
  - Trouble Blues
  - Drug Store Woman
  - Boom Boom
  - Send Me Your Pillow
  - You Know I Love You
  - Frisco Blues

- **Trip TLX-9504 (2-set LP 1973)** – 22 tracks – a Springboard company

- **Trip TOP 16-46 “16 Greatest Hits”, 1978**

- **GNP Crescendo GNPS 2-10007 (2-set LP 1974)** – 20 tracks – reissued on CD GNP Crescendo / Everest D 31120 in 1993
Some “private bootleg” CDs – Live (+ DVDs)

Bluesman - Collector's Edition - Funi2000 3CD 
- Bootleg of "The Cream" 2-set plus one "extra", the "extra" resuessed on Acrobat CD ACR00701, as Rock With Me 8 in 2004 with extended track times featuring tracks from France for Carson Records in 1969 (and Germany)?

Hard Times (recorded 1975) CarltonSound CD 30360 00962 (issued in 1997)

Live July 1973 Seattle Wally's Tavern (FM broadcast)

In Chicago 1976 Budweiser Sunday Night, Chicago Radio

Bedroom Boogie - (Jupiter) Wise Fools Pub, Chicago Nov 9, 1976

Black Night Is Falling (recorded 1977) - Just A Memory / Collector's Classics 77 (issued June, 2004)

Blues Project bootleg tape of Live+Well in Germany recorded June 1976

Bellester Lounger - or Boogie Lounge - New York, April 4, 1979 with the Coast to Coast Bues Band

The Stone, San Francisco 93 March 30, 1983 (2CDs)

Berlin Broadcast May 9, 1983 radio FM


Tulsa Hook May 4, 1984 in Tulsa, Okahoma - issued in 2000

Air Lift Benefit - S.F. October 23, 1985

Oakland Convention Center January 19, 1986

The Night Of The Hook - PARA0060 (live Manchester, WY, USA April 30, 1986 with the Nighthawks)

John Lee Hooker Alive (Arkansas River Blues Festival 1988)

The Montreaux Album - (The Swingin' Pig TSP-CD-167) July 11, 1990, feat Brown, Dms

Don’t Loose The Blues (MagicMushrooms MMR CD 9303) reissue of above

North Sea Jazz Festival, Den Haag 77 (Howling Leg) July 12, 1991

Ride, Johnny Ride - Hill Guilty Records NS30093X rec 1992 feat Ry Cooder, Randy California, Bonnie Raitt, Booker T.

(Live at) Mill Valley '92 (The Swingin' Pig TSP-CD-146) 6 June 1, 1992 - next is from the two above:

The Blues Magician: Live on Stage 1992 (Collectors Dream) issued 2016 - nice tracks - this is a great "little" TV studio live recording with "Red House" bonus, plus a 1989 recording


Hook Line And Sinker (Blue Knight Records BKR 011) from various gigs in USA no dates given

- 15 tracks (thanks to Phil Wright)

Stockton, California recorded June 13, 2001

There are most probably several more (see some more images next page)

Bootleg zone

Bootsleg Live Recordings of later years (listed in appx years of recording):

Come See About Me / The Definitive DVD - Eagle regular – no pirate - issued 2004

Rare Performances 1969-1984 – Vestpost 13030 (1996 VHF DVD 2002 DVD) - feat "So Cold In Chicago"

There is a fine DVD from Mark Naftalin's Blue Monday Party TV series from L.A. issued on Winner, which features some great Hooker performances, also including an alternate of "So Cold In Chicago"

Bits and Pieces About JLI Delta Music DVD/CD 2006, the CD features 15 classic songs

Cook with The Hook – Live in 1974 (Massachusetts June 6)

JLH Live in Montreal, 1980 – DVD recorded in 1980 in the Montreal Jazz Series) thanks Sean McInerney

Live in Montreal / The Living Blues of Legends – different tracks - Spectra/Universal DVD issued 2003

Live in Montreal 1980 Falcon DVD issued 2007 alternate of the two above
Some rare, some strange, some bootleg - live recordings

Live on Stage 1992 and Casino Montreux, Switzerland July 15, 1983

Aula der Universität, Köln, Germany June 18, 1976, and Casino Montreux July 15, 1963

Golden Gate Park, San Francisco, CA June 23, 1985 and Ride Johnny Ride, Sweetwater, Mill Valley, CA June 1, 1992

(Track 7 of Sweetwater recorded in Atlantic City 1989 with the Rolling Stones and Eric Clapton)

Montreux, Switzerland July 11, 1990 and Sweetwater, Mill Valley, CA June 1, 1992

Come See About Me / DVD

• Baby Please Don't Go (1992, feat Van Morrison)
• Maudie (1960)
• Hobo Blues (1965)
• It Serves Me Right to Suffer (1969)
• Crawlin' Kingsnake (1978, featuring Foghat)
• The Boogie (1980)
• Never Get Out Of These Blues Alive (1981)
• Worn Out Blues (1981)
• Too Many Women (1984)
• Boom Boom (1984)
• Tin Bad Like Jesse James (1986)
• I'm In The Mood (1990, featuring Bonnie Raitt)
• Bottle Up and Go (1991)
• Tupelo Blues (1993)
• Hobo Blues (1990, featuring Ry Cooder)
• The Healer (1990, featuring Carlos Santana)
• Boogie Chillen (1989, featuring Eric Clapton and the Rolling Stones)
• I Need Love So Bad (1994)

Rare Performances / DVD

• Maudie (TV NYC 1960)
• Tupelo, Mississippi (TV NYC 1960)
• It's My Own Fault (Newport 1960)
• Come Back Baby (Newport 1960)
• Boom Boom (TV London, 1964)
• I'm Leaving (TV London 1964)
• Hobo Blues (Detroit1969)
• I'll Never Get Out Of These Blues Alive (Seattle 1970)
• It Serves Me Right To Suffer (Washington 1970)
• Boom Boom (Washington 1970)
• You Looking Good Again Tonight (Iowa1979)
• So Cold In Chicago (Chicago? 1981)
• One Bourbon One Scotch One Beer (Tampa, Florida TV1984)
The Complete John Lee Hooker Discography – Part II
from The Great R&B-files Created by Claus Röhnisch: http://www.rhythm-and-blues.info

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"Boom Boom – Live On Air 1976" live radio recordings on Laser media, (14 bootleg tracks of his classics) with John Garcia Jnr, gtr; Mike Milwood, bs; Larry Martin, dms (actually recorded in Chicago, October 1977 – with 5 tracks previously on Tomato CD 96142 (circa late 1977 or early 1978), and the last two from an earlier session.

JOHN LEE HOOKER
So Cold In Chicago
New York or Chicago (August?) 1981
with Melvyn “Deacon” Jones, organ
Mike Osborn, guitar; Larry Hamilton, bs; Tim Richards, dms

https://www.youtube.com/watch?v=2iPClrqLZWg&feature=youtu.be
or https://www.youtube.com/watch?v=Scn3gHdfzgQ

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John Lee Hooker is most of the true masters of blues, evoking directly the feel of without the conventional role of a R & B legend. He is a significant figure in the development of the blues, having been one of the most influential performers of the genre. He is known for his distinctive vocal delivery and his use of the twelve-string guitar. Hooker’s music has been a major influence on many blues artists, including B.B. King and Muddy Waters.

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<th>Title</th>
<th>Recorded</th>
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<th>Best CD</th>
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<td>Let's Make It Baby</td>
<td>H 10/62</td>
<td>Brunswicks LP109012</td>
<td>Charly CD DIG 6</td>
<td>The Boogie Man</td>
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<td>Boogie Chillen - I'm The Boogie Man</td>
<td>L/S 6/98</td>
<td>The Original American Folk Festival</td>
<td>The Best of Friends</td>
<td></td>
<td>Bill Payne, Eric Clapton, Rich Kirch, Johnny Lee, Reggie McNeely, Jim Keltner</td>
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<td>3</td>
<td>Boogie Chillen</td>
<td>D 9/48</td>
<td>Crown LP 5157</td>
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<td>The Blues</td>
<td>solo prod: Bernard (Bernie) Besman (master sold or leased to Modern Records)</td>
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<td>I'll Never Get Out Of These Blues Alive</td>
<td>N 8/66</td>
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<td>Vee-Jay LP 1023</td>
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<td>Travelin'</td>
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<td>Baby You Ain't No Good (Dirty Mother)</td>
<td>D late 1954</td>
<td>Crown LP 5295</td>
<td>Mainstream MCD0939</td>
<td>Half A Strangers</td>
<td>Eddie Kirkland, gtr</td>
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<td>8</td>
<td>You Lost A Good Man (You Got To Reap What You Sowed)</td>
<td>M 7/61</td>
<td>Also LP 33-155</td>
<td>Also 82866</td>
<td>I'm A Boogie Man</td>
<td>Earl (Hokker?), bsgtr</td>
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<td>9</td>
<td>Throw This Old Dog A Bone (all of Notoriety Woman – No Place To Stay)</td>
<td>D 4/50</td>
<td>United Artists LP 1512</td>
<td>Capitol 3391</td>
<td>Alternative Boogie - Early Studio Recordings</td>
<td>solo prod: B. Besman (purchased for Sensation)</td>
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<td>Blues For Big Town</td>
<td>D 1952</td>
<td>Fortune LP 3062</td>
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<td></td>
<td></td>
<td>also Hank Cosby</td>
</tr>
<tr>
<td>12</td>
<td>Wandering Blues</td>
<td>D C 8/49</td>
<td>King LP 727</td>
<td>Variel 302 086 397</td>
<td>I'm A Boogie Man</td>
<td>Earl (Hokker?), gtr</td>
</tr>
<tr>
<td>13</td>
<td>Hoogie Boogie (Rhythm No. 2)</td>
<td>D 2/49</td>
<td>Crown LP 5157</td>
<td>Ace CDCHD 315</td>
<td>The Blues</td>
<td>solo prod: Bernard (Bernie) Besman (master sold to Modern Records)</td>
</tr>
<tr>
<td>14</td>
<td>You Don't Remember Me</td>
<td>N 2/60</td>
<td>Riverside LP 12-321</td>
<td>Ace CDCHD 927</td>
<td>That's My Story - The Blues and Boogie</td>
<td>Sam Jones, bass; Louis Hayes, dms</td>
</tr>
<tr>
<td>15</td>
<td>When My Wife Quit Me</td>
<td>D C 3/50</td>
<td>King LP 727</td>
<td>Variel 302 086 397</td>
<td>I'm A Boogie Man</td>
<td>solo prod: Texas Slim</td>
</tr>
<tr>
<td>16</td>
<td>I'm Ready</td>
<td>N 11/65</td>
<td>Impulse LP A-9193</td>
<td>MCA- 1206</td>
<td>It Serves You You</td>
<td>Joe Edward Hunter, Bobbie Gentry, Bobbie Thomas,</td>
</tr>
<tr>
<td>17</td>
<td>Bottle Up And Go</td>
<td>B 8/51</td>
<td>Crown LP 5157</td>
<td>Ace CDCHD 315</td>
<td>The Legendary Modern Recordings</td>
<td>prod: Ben and Jerry McCrea, Charles McSween, Benny Benjamin</td>
</tr>
<tr>
<td>18</td>
<td>I'm In The Mood (three-piece)</td>
<td>L 5/70</td>
<td>Liberty LP 2-35000</td>
<td>Magic 393023</td>
<td>Hooker 'N Heat</td>
<td>Barry Galbraith, Milt Hinton, Paris 1961</td>
</tr>
<tr>
<td>19</td>
<td>Burning Hell</td>
<td>L 5/74</td>
<td>ABC LP 838</td>
<td>BGO CD 123</td>
<td>Free Beer And Chicken</td>
<td>Alan Wilson, hca</td>
</tr>
<tr>
<td>21</td>
<td>Robo Blues / Crawlin' King Snake</td>
<td>D 9/48</td>
<td>Crown LP 5157</td>
<td>Ace CDCHD 315</td>
<td>The Blues</td>
<td>Sugarman Harris, Nick Smith, Miriam Makeba</td>
</tr>
<tr>
<td>23</td>
<td>Leave My Wife Alone</td>
<td>C 4/51</td>
<td>House of the Blues</td>
<td>MCA MCD 0939</td>
<td>The Complete Blues</td>
<td>Leary or Fred Below (I'm not sure) prod: Ralph Bass</td>
</tr>
<tr>
<td>24</td>
<td>I'm Going Upstairs (Youngster Stud)</td>
<td>C 1/61</td>
<td>Vee-Jay LP 1033</td>
<td>Charly CDGDR 3985</td>
<td>The Folk Lore of J.H.</td>
<td>solo prod: John Lee Booker</td>
</tr>
<tr>
<td>25</td>
<td>The Healer</td>
<td>S 4/88</td>
<td>Shemrock LP 7408</td>
<td>Shellfinity ACDS 1598</td>
<td>Hooker</td>
<td>prod: Calvin Carter (and possibly Papa Staples?)</td>
</tr>
<tr>
<td>26</td>
<td>I Love You Honey</td>
<td>C 6/58</td>
<td>Vee-Jay LP 1007</td>
<td>Charly SNAP1302</td>
<td>I'm John Lee Hooker</td>
<td>Chester Thompson (multi-syn), Carlos Santana, Chepito Amaos,</td>
</tr>
<tr>
<td>27</td>
<td>Low Down-Minidite Boogie (Talking Boogie)</td>
<td>D ca 11/48</td>
<td>Savoy LP 558</td>
<td>METROCDS252</td>
<td>Early Years - The Classic Savvy Sessions</td>
<td>Amanda Pena, Nicky Chandler, Carlos Santana,</td>
</tr>
<tr>
<td>28</td>
<td>Doin' The Shout</td>
<td>S 11/70</td>
<td>ABC LP 700</td>
<td>MCA MCD-10413</td>
<td>Endless Boogie</td>
<td>Jim Gaines, Roy Rogers, Mike Kappus</td>
</tr>
<tr>
<td>29</td>
<td>Stuttering Blues</td>
<td>CMI 7/35</td>
<td>Also LP 33-151</td>
<td>Also 82866</td>
<td>Don't Turn Me From Your Door – J.L. Hughes &amp; His Blues</td>
<td>Joe Edward Hunter, Eddie Taylor, Everett McCray, Richard McCray</td>
</tr>
<tr>
<td>30</td>
<td>Every Night / Dimples</td>
<td>C 3/56</td>
<td>Polydor LP 422342</td>
<td>Charly CDGDR 176</td>
<td>Rare Hooker</td>
<td>prod: Calvin Carter</td>
</tr>
<tr>
<td>32</td>
<td>I Just Don't Know</td>
<td>M 7/61</td>
<td>Star CDG 4134</td>
<td>Star CDG 4134</td>
<td>That's Where It's At</td>
<td>Foster drums, Isaac Malone, Staff/SwingTime (f. 440</td>
</tr>
<tr>
<td>33</td>
<td>Red House</td>
<td>L 3/89</td>
<td>Eagle EAG0229</td>
<td>Hiph-O-Chess 3CD 859</td>
<td>Gold</td>
<td>Earl (Hokker?), bsgtr</td>
</tr>
<tr>
<td>34</td>
<td>Hug &amp; Squeeze / The Syndicist</td>
<td>M 1955</td>
<td>Crown LP 5332</td>
<td>Mainstream MCD0939</td>
<td>Half A Stranger</td>
<td>prod: Johnie Finch, unkn bass, Tom Whitehead,</td>
</tr>
<tr>
<td>35</td>
<td>It Serves Me Right (To Suffer)</td>
<td>C mid 1964</td>
<td>Dynasty LP 731</td>
<td>Fruit Tree 1921</td>
<td>Giant of Blues</td>
<td>Joe Edward (Hokker), Joe Singer, Record For Modern Records</td>
</tr>
<tr>
<td>36</td>
<td>Boogie Chillen #2</td>
<td>D ca 4/50</td>
<td>Specialty LP 2125</td>
<td>Ace CDCHD 415</td>
<td>Blues Brother</td>
<td>unknquist, Reed, and rhythm</td>
</tr>
<tr>
<td>37</td>
<td>Birmingham Blues</td>
<td>C mid 1963</td>
<td>Vee-Jay LP 1066</td>
<td>Charly SNAJ75C20</td>
<td>Testament</td>
<td>prod: Bobbi Cronin</td>
</tr>
<tr>
<td>38</td>
<td>I Wish You Were Here</td>
<td>7/60</td>
<td>Charly 4-C-DIG 5</td>
<td>The Boogie Man</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Nuthin' but the Best! - 50 Super Classics from the Favorite Albums**

- **John Lee Hooker**
- **Guitarist/vocalist**
- ** talenti ve**
- **represented classical recordings (not always the most well-known) – cull from the editor's top favorite albums.**

**John Lee Hooker's** vocalizing guitar on all tracks. If no title on original album it has the same name as it did on CD.

- **Celebration Album**
- **Chess, Savoy, Modern, MCA, Folk Blues, Wax, Vocalion, Blue Horizon, and others.**

- **Chess, Savoy, Modern, MCA, Folk Blues, Wax, Vocalion, Blue Horizon, and others.**

**CD Locations:**
- D. Detroit, C. Chicago, N. New York City, Na. Newark (NJ), M. Miami, CMI. Cincinatti or Miami, L. Los Angeles, S. San Francisco, H. Hamburg, Germany

**JOHN LEE HOOKER 100TH ANNIVERSARY 1917 – 2017**

**Note:** This is a "Fiction Album"! 

**145**

- **The World's Greatest Blues Singer**
Hooker on 78’s and 45’s
– Alphabetic summaries

Picked from Thomas Jarlvik’s great John Lee Hooker Discography (with a couple of extras)
Images at heading: special DJ promotional 78 (1950?, note Vocal by Texas Slim with Guitar),
Chameleoon flip of “The Healer” 45, and the British Silvertone 45 “The Healer”, plus Virgin pointblank 45 “Chill Out”.

78s: One record per label (the Danceland single missing) - 45s: One record per logo
Several 78s were later issued on 45s (and some early 45s were also issued on 78s)
Two (often criticised) 1970s

Both LPs recorded September 28 and 29, 1971, at Wally Heider Recording, San Francisco
Mixed and dubbed in Los Angeles – Produced by Ed Michel, who also had produced Hooker’s co-work with Earl Hooker on the 1969 Bluesway LP “If You Miss ’im … I Got ’im” and was co-producer of “Endless Boogie”. Chester “Geno” Skaggs had been Earl Hooker’s drummer (and was featured on Bluesway LP 6052 in 1979).

ABCX-736 (1972) / MCA CD MCD 31361 (1990) - also reissued on See For Miles SEE 89 (1987) with bonus tracks.
Tracks: Bumblebee Bumble Bee / Hit The Road / Country Boy / Boogie With The Hook / / T.B. Sheets / Letter To My Baby / Never Get Out of these Blues Alive -1.
Bonus tracks on See For Miles CD:
(I Got) A Good ‘Un (from ABC LP720) / If You Take Care Of Me, I’ll Take Care Of You / Baby, I Love You / Lonesome Mood (all three from LP 6038)

ABCX-768 (1973)

Both records had long-running tracks. Don “Sugarcane” Harris -2 featured on violin on LP 768.

Musicians for both of the records (ABCX-768 has dubbed brass/horns and female vocals added in 1973):
Van Morrison -1, vocals and guitar; Robert Hooker, organ and electric piano; Mark Nattalin, piano; Steven Miller, organ; Clifford Coulter, electric piano; Charlie Musselwhite, harmonica; Michael White, violin; Mel Brown, guitar and bass guitar; Elvin Bishop and Benny Rowe, slide guitars; Luther Tucker, Paul Wood and Ray MacCarty, guitars; Geno Skaggs, bass guitar, bass and drums; John Kahn, bass guitar and bass; Ken Swank, Ron Beck and Chuck Crimelli, drums.

BeatGoesOn CDs: BGOCD897 in 2009 (ABC 736 and ABC 761), BGOCD1129 in December 2013 (Bluesway 6052 and ABC 768),
The Complete John Lee Hooker Discography – Part II

Images number four are examples of European issues. Both Crown, United and Kent issued most of Hooker’s LPs also listed in fake “Stereo”.


"Folk Blues" on Crown CLP-5295 (1962); two versions of United/Superior US-7729 (ca 1971); and the French issues on BYG 529 008 (ca early 1970s - of which one of the owners later helped Joop Visser to start Charly; and Goody GY 70 000 (1969 – wrongly with a Howlin’ Wolf track listing on the back).


Hooker’s two Kent LPs (a Bihari label); “Original Folk Blues” on Kent LP 5025 (KST 525) (1967); the United US 7746 (ca 1972 reissue); plus Kent LP “The Greatest Hits of” on Kent KST 559 (1971), and its reissue on United 7769 (ca 1974) – the latter two are reissues of Crown’s “The Blues”.

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THE BLUES GIANTS of the 1950s

Chess Records’ “Big Four”

The “Blues Guitar Kings”

The “Confederate Legends”

The Mississippi “Delta Idols”
A NICE “public domain” 2CD-set issued August 2016

Avid Roots 2CD 714323 (2016)

Avid Roots continues with its Four Classic Blues album series with a re-mastered 2CD release by John Lee Hooker complete with original artwork and liner notes. 'I'm John Lee Hooker'; 'Travelin''; 'Plays And Sings The Blues' and 'Burnin'! The story of John Lee Hooker is another classic blues story but with a twist, this one has a happy ending! Born into a poor sharecropping family with eleven children near Clarksdale, Mississippi, by 1921 John Lee was saying hello to his new step father, a blues musician called William Moore. John Lee sites Moore as the man who set him on the road of the blues man. By 14 he had run away from home, allegedly never to see his mother or step father again.

By the 1940's Hooker had become part of the black migration from the south to the industrial towns of the north. However, whereas the likes of Muddy and Wolf went to Chicago, Hooker landed in Detroit where he found work in the Ford Motor Company all the while checking out and playing in the local clubs around town. It was here that he decided to buy his first electric guitar, in order to be heard, he had discovered, you needed to play LOUD! His recording career began in 1948 when he recorded his first major hit and most famous song 'Boogie Chillun' which trade marked his classic sound, the boogie shuffle. John Lee Hooker falls into that rare category of blues men that includes B.B. King and not many others, who became more popular and successful the older they became. He enjoyed the 1960's blues revival along with many of the early rural blues greats but was able to sustain that success through the following years and indeed enjoyed his greatest success during the 1980's and 90's and was preparing to tour Europe when he died at age 83 in 2001.
Hooker’s Revival on Vinyl – some “new” LPs

Ace HIQLP 026 (2013) and the Cleopatra 2009 vinyl album “Blues on fire” featuring early Detroit recordings.

The Devil’s Tunes (Juno) LP of 2014 “I’m Going Home” featuring a 1958 Vee-Jay session.

Pure Pleasure (Black and Blue) PPA003 (2LP) “Get Back Home In The U.S.A.” (2006)

Right: Fat Possum Records with the two “Alone” reissues on vinyl in 2016.

Cleopatra LP
SIDE A
1. Highway Blues
2. Whistlin’ And Moaning Blues
3. Never Satisfied
4. Howlin’ Wolf
5. Queen Bee
6. Boogie Boogie

SIDE B
1. Boogie Chiltes
2. Crawling King Snake
3. Graveyard Blues
4. Notorious Woman
5. Got’ On Highway 51
6. Don’t Go Baby

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The World’s Greatest Blues Singer

House Of The Blues (2011) – Not Now Music: NOT2CD411
2CD – 36 tracks, featuring the Chess LP "House of the Blues", plus the Vee-Jay LP "I’m John Lee Hooker" and bonus tracks from Vee-Jay’s "Travelin’", Riverside and more.

… plus Vee-Jay on Park South CD.

John Lee Hooker Discography – Part II
from The Great R&B-files Created by Claus Röhnisch: http://www.rhythm-and-blues.info
From VinylBeat.com – the early US original LP covers with labels, pt 1
Sorted by labels (albums up to circa 1973)
The early US original LP covers with labels, pt 2

Chess LP 1438 (1959), LP 1454 (1961), LP 1508 (1966)

Crown CLP 5157, CLP 5232, CLP 5295

Crown (1960-1963) CLP 5353, Galaxy (1962-1963) 8201, 8203

Battle (1963) BLP 6113, BLP 6114, Guest Star G 1902, 1966

Aco 33-151 (1963), Atlantic SD 7228 (1972), Stax STS 2013 (1969)
The early US original LP covers with labels, pt 3


Specialty (1970-1971)2125, SPS 2127; Audio Fidelity AFLP 005 (actually issued in 2003 – vinyl version of the CD)


Bluesway BLS-6012, BLS-6023, BLS-6038

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The early US original LP covers with labels, pt 4 (sorted by labels up to circa 1973)
(Note: not all of these album images are picked from VinylBeat – but all early original US albums are imaged in this section)
The two original "Live at Sugar Hill" volumes on Galaxy and Ace and the two original Riverside albums "The Country Blues of JLH" and "That’s My Story-ILH Sings the Blues" were reissued in the U.S. on two double LPs (gatefold) in the seventies with the following "layout". The two double LPs were later issued on Fantasy and Ace CDs (although with some fewer tracks). Image top: the "Boogie Chillun" CD.

"Boogie Chillun" Fantasy 24706 (1974) 20 tracks (from "Live at Sugar Hill vol 1 & 2"). Liner notes by Tony Glover. Top CD issue


Soul Jam 600876 [pd CD] featuring all tracks from Galaxy 8201, Ace CDCHD 938, Vee-Jay LP 1078, Ace CDCHD 927; and the Battle single of 1963.

"Live at Sugar Hill Vol. 2" Fantasy FCD-7714/77142 (2002) - 19 previously unreleased tracks, same session as "Live at Sugar Hill" with liner notes by Lee Hildebrand.

"Live at Newport" Vanguard CD 79702 [2002] 13 tracks plus speech – an edited and enhanced version of Vee-Jay LP "Concert At Newport" with liner notes by John Milward.

"Burning Hell" Original Blues Classics OBCCD 555, 1993 (reissue of Riverside LP RM008 - same session as "The Country Blues"). Liner notes by Alan Bates.
A very interesting and actually nice and well-planned 4-set CD was issued on Acrobat Music AQCQD7103 on August 5, 2016. It contains 101 tracks (including both B-sides of “Boom Boom”). That means all (and I mean all but the reedited “New Boogie Chiller”) of Johnnie’s original singles for Modern (27 singles), Chess (6 singles), and Vee-Jay (17 singles) 1949 – 1962 (also including the 1948 release of “Sally May” and “Boogie Chiller” - the latter wrongly spell “Boogie Chillun” – and it reached R&B#1 – not #6). All singles have their A- and B-sides and the tracks are featured in chronological order of issue date. None of Besman’s six Sensation and Regal singles are included and none of the pirate recordings (except for the Chess singles). The main mishap in the discography is that Eddie Kirkland played guitar on the ca November 1954 session (with lead guitar on “I’m Ready”), and that the Gone/Chess single “Mad Man Blues” / “Boogie Now” was recorded at a Joe Von Battle session prob. early/mid 1950 (with Kirkland not present). Some alternate title credits are missing. Still a fine discography presentation though!

Acrobat’s presentation: http://acrobatmusic.net/

The Sensation / Regal singles not included in the "box":
(John Lee Hooker recorded by Bernie Besman)

<table>
<thead>
<tr>
<th>Number</th>
<th>Date</th>
<th>Label</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensation 21</td>
<td>(issued November 1949)</td>
<td>with Eddie Burns, hca on -1 Burnett: Don’t Be Scared B 7040, 1949</td>
<td>Miss Sadie Mae B 7054 ca Jul 1949</td>
</tr>
<tr>
<td>Sensation 28</td>
<td>(issued December 1949)</td>
<td>Huckle Up Baby B 8014 ca Dec 1949</td>
<td>Canian Street Blues B 8012 same date</td>
</tr>
<tr>
<td>Sensation 30</td>
<td>(issued March 1950)</td>
<td>with James Watkins, pno on-1 Let Your Daddy Ruda -1 (alternate B 8017 Feb 24 or 27, 1950)</td>
<td>Miss Sadie Mae B 7054 ca July 1949</td>
</tr>
<tr>
<td>Sensation 34</td>
<td>(issued July 1950), Regal 3285 (August 1950)</td>
<td>Boogie Chiller: #2 (I Go to the Corner Back) B 8057 same date as above</td>
<td>Miss Eloise (Miss Eloise, Miss Eloise) B 70598 ca Feb-Apr 1949</td>
</tr>
<tr>
<td>Regal 3304 (issued October 1950)</td>
<td></td>
<td>Notority Woman (No Place To Stay) B 8048 Apr 28, 1950</td>
<td>Never Satisfied (Just Like A Woman) B 8049 same date</td>
</tr>
</tbody>
</table>

As usual (in later years) a very nice and ambitious compilation in great style with a comprehensive booklet of 24 pages. Liner notes by Paul Watts (General Manager at Acrobat, dated July 2016), and a "sessionography" borrowed from this editor’s Hooker discography you are just reading (although with some minor "mishaps" and "typing errors" in the session details). " Sommer" alternate title credit on LP/CD. This set is really recommended (first and foremost for its great music value and its sincere production). The only thing one can possibly criticise is the lack of the Sensation and Regal singles, which would have painted a full picture – but there simply was not room enough on a 4-CD-set. A complete 1949-62 singles collection would have prompted two more CDs - if the six Sensation/Regal singles (which actually were not pirate recordings) and all the pirate singles had been included. A terrific "box" as I see it, anyhow!!

Here are other fine Acrobat releases with R&B Pioneers (and it sure looks like Acrobat is very alive!!!) – several of them are in my collection nowadays.

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Inserted: 10 CD-set on German Documents (Sept 2015),

… and 5-set disc (vinyls or mp3 – i really don’t know – CD-pak??)
I’m in The Mood - ”Blues People”-series on Russian Salt & Pepper (2015)
1948-1962 (Vee-Jay, Chess and Modern singles)
The Complete John Lee Hooker Discography – Part II
from The Great R&B-files
Created by Claus Röhnisch:
http://www.rhythm-and-blues.info
The Complete John Lee Hooker Discography – Part II
from The Great R&B-files Created by Claus Röhnisch: http://www.rhythm-and-blues.info
Supplement to The John Lee Hooker Session Discography
http://www.rhythm-and-blues.info/02_HookerSessionDiscography.pdf
Check the above for Part I

claus.rohnisch@telia.com
The World’s Greatest Blues Singer
- compiled by Claus Röhnisch – updated September 23, 2017
The R&B Pioneers Series – Part II of Volume Two of twelve