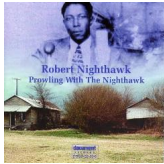


Robert Nighthawk □ – Prowling With The Nighthawk (2004)

Written by bluesever

Tuesday, 24 April 2018 15:10 -

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1 –Robert Lee McCoy Tough Luck 3:12 2 –Robert Nighthawk Six Three O 2:53 3
–Robert Lee McCoy Take It Easy Baby 2:36 4 –Robert Lee McCoy Lonesome World 2:41 5
–Peetie's Boy Friar's Point Blues 2:54 6 –Rambling Bob Ol Mose 3:22 7 –Robert Lee
McCoy Sweet Pepper Mama 2:49 8 –Robert Nighthawk Return Mail Blues 3:15 9 –Robert
Lee McCoy My Friend Has Forsaken Me 3:13 10 –Robert Lee McCoy G-Man 2:40 11
–Rambling Bob Every Day And Night 3:24 12 –Robert Nighthawk The Moon Is Rising 2:44
13 –Robert Nighthawk Kansas City Blues 2:40 14 –Robert Nighthawk Crying Won't Help
You 3:19 15 –Robert Lee McCoy CNA 3:21 16 –Robert Nighthawk Black Angel Blues 3:04
17 –Robert Nighthawk My Sweet Lovin' Woman 2:54 18 –Robert Lee McCoy Don't Mistreat
Your Woman 2:32 19 –Robert Nighthawk Maggie Campbell - 1 2:50 20 –Robert Lee McCoy
Prowling Nighthawk 3:10 21 -Robert Nighthawk Jackson Town Girl 2:52 22 –Robert
Nighthawk Feel So Bad 2:47 23 –Robert Lee McCoy Mamie Lee 3:10 24 –Rambling Bob
Freight Train Blues 3:12 25 –Robert Nighthawk Take It Easy Baby 2:43 26 –Robert
Nighthawk Annie Lee Blues 3:11 Robert Lee McCoy - Guitar, Vocals Bass – Ransom
Knowling (tracks: 12 to 14, 19,22,25), Willie Dixon (tracks: 2, 8, 16, 17, 21, 26) Drums
[Probably] – Jump Jackson (tracks: 13,14,22,25) Guitar – Joe Williams (tracks:
1,3,4,7,9,10,15,18,20,23) Harmonica – Sonny Boy Williamson Piano – Ernest Lane (tracks: 8,
16, 17), Bob Call (tracks: 13,14,22,25), Roosevelt Sykes (tracks: 13, 14, 22, 25), Pinetop
Perkins (tracks: 2,21,26), Walter Davis (track 1) Vocals, Guitar – Robert Lee McCoy Vocals –
Ethel Mae (tracks: 2,21,26)

Robert Nighthawk's restless, itinerant spirit led to great gaps in his recording career, and as a result, he's not nearly as well known as he should be. He learned guitar from Houston Stackhouse, knew Peetie Wheatstraw, was playing with Sonny Boy Williamson and Big Joe Williams in the '30s, and has even been credited with teaching Muddy Waters how to play slide, yet his name is probably unknown to most casual blues fans. Another problem is that previous Nighthawk recordings tended to focus on a specific recording session or label affiliation, so mainly only blues scholars and fanatics understood what a pivotal personality Robert Nighthawk was to the development of electric blues from the acoustic Delta sounds. Prowling With the Nighthawk is the first major overview of Nighthawk and his various performing aliases, covering

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a 15-year time span and recordings on several different labels. Chronologically, these recordings start out in the Mississippi Delta (though they were all recorded in Illinois) with acoustic guitars and harmonica, then start to move into modern blues territory when Nighthawk electrified his guitar in the early '40s and began to develop his signature style of slide playing. The most recent recordings, dating to the early '50s, add a full rhythm section and even approach the sound of rock & roll on a couple cuts. Rather than present it chronologically, however, the folks at Document made the decision to program this as an album rather than a scholarly review of singles. So while the sound quality jumps around a bit (and this is the best most of this material has ever sounded), the variety of material from different times ultimately makes for a better listen than presenting each session in order. Once you've heard Nighthawk's mature slide style, there's no mistaking it for anyone else, and it's quite interesting to trace his development as a player over time, from the acoustic forays of the '30s to the fantastic electrified solo on "Return Mail Blues" in the late '40s. Despite his lack of name recognition, Robert Nighthawk was one of the greats, and Prowling With the Nighthawk is a great collection of some truly vital material. ---Sean Westergaard, AllMusic Review

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