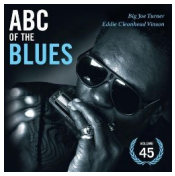
ABC Of The Blues CD 45 - Big Joe Turner & Eddie Cleanhead Vinson (2010)



CD 45 - Big Joe Turner & Eddie Cleanhead Vinson *45-01 Big Joe Turner – Blues in the Night 45-02 Big Joe Turner – Sun Risin' Blues 45-03 Big Joe Turner – S.K. Blues Part 1 45-04 Big Joe Turner – Nobody in Mind 45-05 Big Joe Turner – Blues on Central Avenue 45-06 Big Joe Turner – Ice Man 45-07 Big Joe Turner – Cry Baby Blues*
play
45-08 Big Joe Turner – Rebecca 45-09 Big Joe Turner – It's the Same Old Story 45-10 Big Joe Turner – Chewed Up Grass 45-11 Eddie Cleanhead Vinson – Too Many Women Blues 45-12 Eddie Cleanhead Vinson – Just a Dream 45-13 Eddie Cleanhead Vinson – King for a Day Blues 45-14 Eddie Cleanhead Vinson – Railroad Porter's Blues
play
45-15 Eddie Cleanhead Vinson – Gonna Send You Back Where I Got You From 45-16 Eddie Cleanhead Vinson – When I Get Drunk 45-17 Eddie Cleanhead Vinson – Oil Man Blues 45-18 Eddie Cleanhead Vinson – Ever-Ready Blue 45-19 Eddie Cleanhead Vinson – I've Been So Good 45-20 Eddie Cleanhead Vinson – Bonus Pay

Providing an essential link between the blues and rock 'n' roll, **Big Joe Turner** is best remembered for his classic 1954 hit "Shake, Rattle and Roll," one of the pioneering songs of rock 'n' roll. Although Turner enjoyed his greatest recorded success with Atlantic Records between 1951 and 1956, rock 'n' roll was actually his second (or third) successful musical career. He started out as an important member of the burgeoning Kansas City jazz scene and helped popularize boogie woogie in the late '30s with pianist Pete Johnson. He also pursued an influential career as one of the most potent blues shouters of the '40s. He was one of the few jazz and blues singers of his generation to become popular with the teenage rock 'n' roll audience. After spending the '60s in relative obscurity, Big Joe Turner returned to jazz and blues, singing on the Pablo label with the likes of Count Basie and Jimmy Witherspoon.

Big Joe Turner began singing in Kansas City clubs in his early teens and formed a musical

partnership with boogie woogie pianist Pete Johnson near the end of the '20s. Touring with regional bands led by Bennie Moten and Count Basie, among others, Turner first went to New York in 1936, returning in 1938 with Pete Johnson to perform on Benny Goodman's Camel Caravan CBS radio show and the legendary Spirituals to Swing concerts at Carnegie Hall, the first concert series to promote black music to white audiences.

Big Joe Turner soon took up a four-year residence at the exclusive Cafe Society Uptown and Downtown clubs in New York with Johnson, often joined by Albert Ammons and Meade Lux Lewis. The three pianists became known as the Boogie Woogie Boys, and Turner's debut recording of "Roll 'em Pete" with Johnson launched the boogie woogie craze. Usually accompanied by Johnson, Turner recorded for National Records from 1938 to 1940, producing the classic "Cherry Red" in 1939. He then recorded for Decca from 1940 to 1944, usually backed by Johnson, but occasionally accompanied by Willie "The Lion" Smith, Art Tatum or Freddie Slack. In 1941 Turner traveled to Hollywood to appear in Duke Ellington's "Jump For Joy" revue.

Subsequently based largely on the West Coast, Big Joe Turner continued to record with Johnson after World War II, first for National (1945-47), where he scored a smash rhythm and blues hit with "My Gal's a Jockey." His National recordings were later issued on Savoy. Through 1950, Turner recorded for labels such as Aladdin, RPM, Downbeat/Swingtime, MGM, Freedom, and Imperial (in New Orleans). In 1949, for National, he recorded "Battles of the Blues" with rival Wynonie Harris, scoring his second R&B hit in 1950 with "Still in the Dark" on Freedom. The Aladdin and Imperial recordings were later issued on EMI, and the Swingtime recordings on Arhoolie.

After ending his partnership with Pete Johnson, Big Joe Turner signed with Atlantic Records in 1951, initiating a series of smash R&B hits with the ballad "Chains of Love," a moderate pop hit covered by Pat Boone in 1956. "Chill Is On" and the ballad "Sweet Sixteen" (later associated with B.B. King) became smash R&B hits, as did "Honey Hush" (also a major pop hit), recorded in New Orleans, and "TV Mama," recorded in Chicago with guitarist Elmore James. The classic "Shake, Rattle and Roll" became a top R&B and major pop hit in the spring of 1954, and the song was later covered by Bill Haley and Elvis Presley.

Big Joe Turner continued to score R&B smashes through 1956 with "Well All Right," "Flip, Flop and Fly," "Hide and Seek," the two-sided "Morning, Noon and Night" - "The Chicken and the Hawk (Up, Up and Away)," "Corrine Corrina" (a moderate pop hit), and "Lipstick, Powder and Paint." In 1956 Turner once again teamed with Pete Johnson for the classic Boss of the Blues album. Turner appeared in the 1956 film Shake, Rattle and Roll and toured with the rock 'n' roll

package shows of Red Prysock and Alan Freed in 1956 and 1957, respectively. Turner managed two more major pop-only hits with "Love Roller Coaster" and "(I'm Gonna) Jump For Joy." He appeared at the Monterey Jazz Festival in 1958 and then toured Europe for the first time. He left the Atlantic label in 1961.

In the '60s, Big Joe Turner moved to Los Angeles, where he occasionally recorded for Kent and Coral while continuing to tour Europe and America regularly. He performed at the Monterey Jazz Festival in 1964 and toured Europe with the American Folk Blues Festival in 1966. Recording for the BluesWay label in 1967, Turner worked with the Johnny Otis Show in the late '60s, appearing with his show at the Monterey Jazz Festival in 1970. In 1971 Turner recorded for the French Black & Blue label, later issued on Evidence Records, and subsequently returned to his jazz and blues style for two albums with Count Basie on Pablo Records. He appeared with Basie in the 1974 documentary film on Kansas City jazz, "The Last of the Blue Devils."

Big Joe Turner recorded albums for Pablo throughout the '70s, accompanied by Pee Wee Crayton, trumpeters Dizzy Gillespie and Roy Eldridge, and alto saxophonist Eddie "Cleanhead" Vinson, among others. By the early '80s, Turner was suffering from diabetes and arthritis, walking on crutches and having to perform sitting down. He recorded with Roomful of Blues in 1983 and Knocky Parker and the Houserockers in 1984, recording his final album with Jimmy Witherspoon in 1985. He died of a heart attack in Inglewood, California, on November 24, 1995, at the age of seventy-four. Big Joe Turner was inducted into the Blues Foundation's Hall of Fame in 1983 and the Rock and Roll Hall of Fame in 1987.

Eddie "Cleanhead" Vinson (December 18, 1917 – July 2, 1988) was an American jump blues, jazz, bebop and R&B alto saxophonist and blues shouter. He was nicknamed Cleanhead after an incident in which his hair was accidentally destroyed by lye contained in a hair straightening product.

Vinson was born in Houston, Texas. He was a member of the horn section in Milton Larkin's orchestra, which he joined in the late 1930s. At various times, he sat next to Arnett Cobb, Illinois Jacquet, and Tom Archia, while other members of the band included Cedric Haywood and Wild Bill Davis. After exiting Larkin's employment in 1941, Vinson picked up a few vocal tricks while on tour with bluesman Big Bill Broonzy. He then moved to New York and joined the Cootie Williams Orchestra from 1942 to 1945, recording such tunes as "Cherry Red". Vinson struck out

on his own in 1945, forming his own large band, signing with Mercury Records, and enjoying a double-sided hit in 1947 with his R&B chart-topper "Old Maid Boogie", and the song that would prove to be his signature number, "Kidney Stew Blues".

Vinson's jazz leanings were probably heightened during 1952-1953, when his band included a young John Coltrane. In the late 1960s, touring in a strict jazz capacity with Jay McShann, Vinson's career took an upswing. In the early 1960s Vinson moved to Los Angeles and began working with the Johnny Otis Revue. A 1970 appearance at the Monterey Jazz Festival with Otis spurred a bit of a comeback for Vinson. Throughout the 1970s he worked high-profile blues and jazz sessions for Count Basie, Johnny Otis, Roomful of Blues, Arnett Cobb, and Buddy Tate. He also composed steadily, including "Tune Up" and "Four", both of which have been incorrectly attributed to Miles Davis. Vinson recorded extensively during his fifty-odd year career and performed regularly in Europe and the U.S..

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